

**PLAY IT
LIKE IT IS
GUITAR**
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS

Best of Ronnie James Dio



Best of Ronnie James Dio



This book was approved by Ronnie James Dio

All photos by Gene Kirkland Photography, www.genekirklandphotography.com

Cherry Lane Music Company
Director of Publications/Project Editor: Mark Phillips
Project Coordinator: Rebecca Skidmore

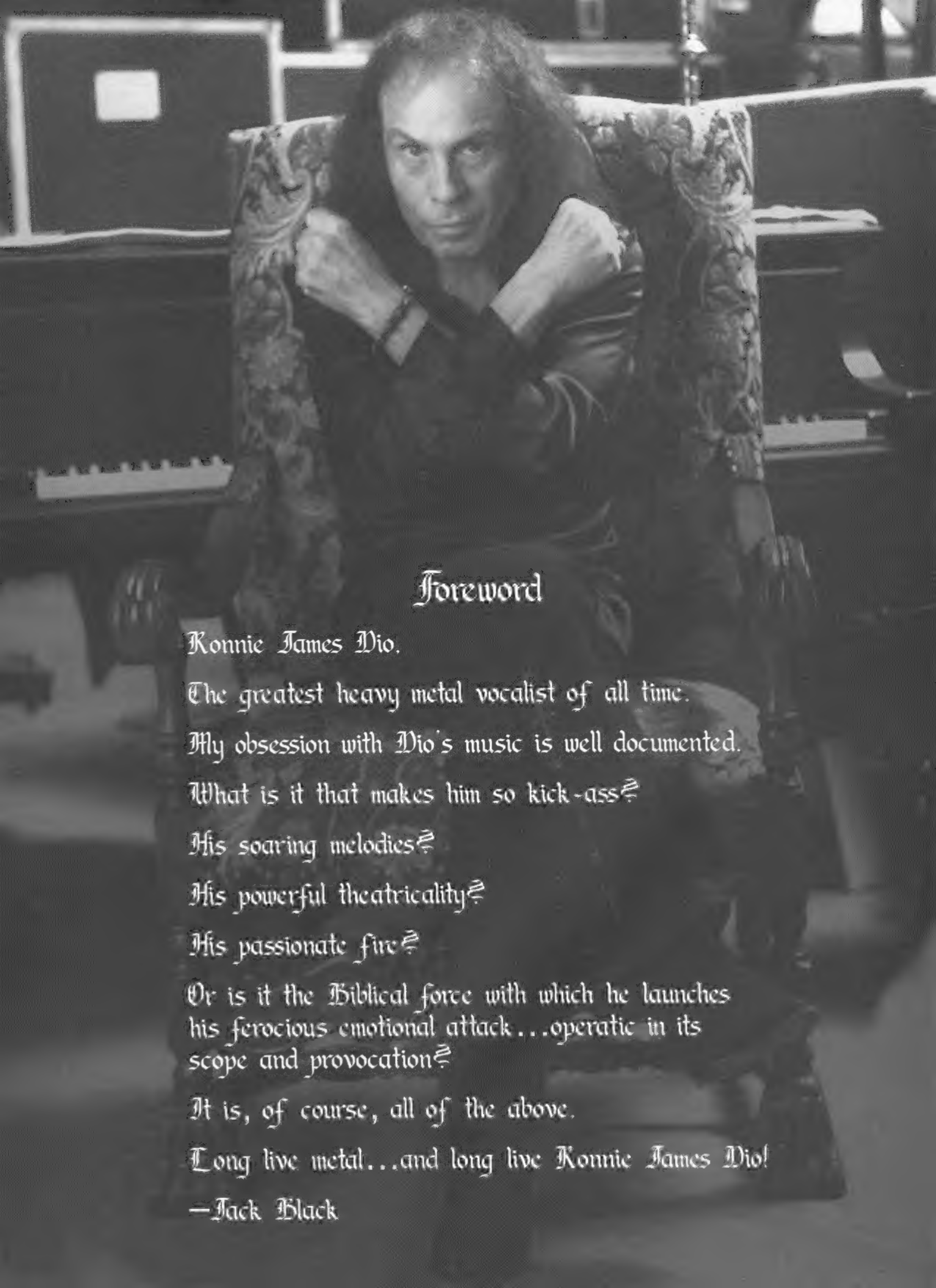
ISBN 978-1-60378-192-3

Copyright © 2010 Cherry Lane Music Company
International Copyright Secured All Rights Reserved

The music, text, design and graphics in this publication are protected by copyright law. Any duplication or transmission, by any means, electronic, mechanical, photocopying, recording or otherwise, is an infringement of copyright.

Visit our website at www.cherrylaneprint.com



A black and white photograph of Ronnie James Dio sitting in a large, ornate, patterned armchair. He is leaning forward with his arms crossed, looking directly at the camera with a serious expression. He has long, dark hair and is wearing a dark, long-sleeved shirt. The background is slightly out of focus, showing what appears to be a desk or table with some papers and a lamp.

Foreword

Ronnie James Dio.

The greatest heavy metal vocalist of all time.

My obsession with Dio's music is well documented.

What is it that makes him so kick-ass?

His soaring melodies?

His powerful theatricality?

His passionate fire?

Or is it the Biblical force with which he launches his ferocious emotional attack...operatic in its scope and provocation?

It is, of course, all of the above.

Long live metal...and long live Ronnie James Dio!

—Jack Black



CONTENTS

4	Don't Talk to Strangers
14	Heaven and Hell
32	Holy Diver
40	King of Rock & Roll
50	The Last in Line
59	Man on the Silver Mountain
64	The Mob Rules
72	Neon Knights
83	Rainbow in the Dark
89	Sacred Heart
102	Stand Up and Shout
111	We Rock
119	<i>Guitar Notation Legend</i>

DON'T TALK TO STRANGERS

Words and Music by
Ronnie James Dio

Intro

Slow Rock ♩ = 60

*Dm7(no3rd) B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Whispered: Don't talk to strang -

Gtr. 1 (12-str. acous.)

Riff A

mp

let ring throughout

End Riff A

TAB

0 2 1 0 2 1 0 0 3 1 0 3 1 0 1 3 0 1 1 2 0 3 0 2 1 0 2 1 1

*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

ers. Hmm, hmm, hmm.

Chorus

Gtr. 1: w/ Riff A (5 times)
Dm7(no3rd)

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't talk to strang - ers, 'cause they're on - ly there to do you harm.

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't write in star - light, 'cause the words may come out real.

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't hide in door - ways, you may find the key that o - pens up your soul.

Riff A1

Gtr. 2 (elec.)

mp

w/ clean tone

let ring throughout

End Riff A1

TAB

0 7 5 5 7 5 0 1 3 1 3 0 1 3 1 0 7 5 5 7

Gtr. 2: w/ Riff A1 (2 1/2 times)

B \flat sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't go — to heav - en, — 'cause it's real - ly on - ly hell.

Gtr. 3 (elec.)

mp
w/ clean tone & slide

3/5

Gtr. 3 tacet

B \flat sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't smell — the flow - ers, they're an e - vil drug — to make you lose your mind.

B \flat sus2/D N.C.

Don't dream — of wom - en, 'cause they'll on - ly bring you

Gtr. 1

0 2 1 0 2 1 0 0 3 1 0 3 1 0 1 3

Interlude

Double time

Gtr. 1 tacet

D5

B \flat /D

down.

*Gtr. 4 (elec.)

Rhy. Fig. 1

End Rhy. Fig. 1

f P.M. throughout
w/ dist.

2 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 3 0 0 3 0 0 0

*Doubled throughout

Gtr. 4: w/ Rhy. Fig. 1 (3 times)

D5

B \flat /D

D5

B \flat /D

D5 B \flat /D

I. Hey,

Verse
D5

D(b5)

you, you know _____ me, you've touched

*Gtr. 3 Rhy. Fig. 2

w/ dist.

10 10 (10) 10 10 (10)

*w/o slide

Gtr. 4 Rhy. Fig. 2A

10 10 10 9 10 9 (10)

Dsus4

D5

me, I'm _____ real. _____

End Rhy. Fig. 2

10 10 (10) 10 10 10 10

End Rhy. Fig. 2A

8 8 8 10 10 10 10 8

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A

D(b5)

Dsus4

I'm for - ev - er the one _____ that lets _____ you

Half-time feel

End half-time feel

D5 Bb5 C5

look and see _____ and feel _____ me. _____ I'm

Gtr. 4

Gtr. 4: w/ Rhy. Fig. 1 (2 times)

D5 Bb/D

D5 Bb/D

dan - ger, _____ I'm the strang - er. _____

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A (2 times)

D5 D(b5)

And I, _____ I'm dark - ness, _____ I'm an -

Dsus4 D5

- ger, _____ I'm pain. _____ I, _____ I'm a mas -

D(b5) Dsus4 D5

- ter, _____ the e - vil song _____ you sing in - side _____ your

Half-time feel

End half-time feel

Gtr. 3 tacet

Bb5 C5 Bb5 C5

brain. _____ Drive you in - sane. _____ Don't

Gtr. 4

D5 C5 D5 F5 D5 C5

talk. Don't let 'em in - side your

let ring

12 12 10 12 15 12 10 10 8 8 8 8 10 10 8 8

D5 C5 D5 F5 D5 C5 Bb5 A5

mind, _____ yeah. _____ Run a - way, run a - way,

12 12 10 12 15 12 10 10 8 8 7 7 5 5

Guitar Solo

D5 Bb5 C5 D5

girl. _____

Gtr. 5 (elec.) w/ dist.

Gtr. 4 Rhy. Fig. 3 End Rhy. Fig. 3

13 13 13 (13) 12 10 10

Gr. 5

Bb5 C5

loco

steady gliss.

10 10 12 10 4 15 (15) 12 15 (15) (15) 12 15 13 13 5 5

The musical notation for the guitar solo is presented on a grand staff. The upper staff uses a treble clef and a key signature of one flat (B-flat). The lower staff is a six-string guitar staff with fret numbers (5, 7, 7, 7, 8, 10, 10, (10), 8, 10, 8, 10, 8, (8)) written below it. The notation includes various musical symbols: a 'D5' label above the first measure, wavy lines indicating tremolos, a 'grad. bend' (gradual bend) marking above the final measure, and a '1' above the final measure. The solo is divided into two measures by a vertical bar line.

The musical score for guitar consists of a melody on a treble clef staff and a corresponding fretboard diagram below. The melody includes chords Bb5, C5, and D5. The fretboard diagram shows fingerings for the right hand (10, 12, 13) and left hand (10, 12, 13).

[illegible]

C5

D5

18 17 19 17 19 17 17 5 6 8 5 6 5 8 6 5 8 6 5 7 5 6 8 6 5 7 5 6 8 5 7 5 6 8 5 7

Bb5

No no Don't

5 6 8 6 5 7 5 6 8 6 5 7 5 6 8 6 5 7 5 6 8 6 5 7 7 5 7 3

C5

D5

let them in your life

PM PM PM

12 12 12 12 12 X X X X 12 10 10 12 12 12 12 12 10 10 11 10 10 12

Bb5

C5

Pro - tect your soul

PM PM PM PM PM

11 10 13 13 13 12 10 11 11 12 10 13 10 11 11 13 12 10 13 10 13 10 13

grad. bend

Gtr 4 w/ Rhy Fig 3 (2 times)

Gtr 4. w/ Rhy Fig. 3 (2 times)

D5

Bbs

Gtr 5 tacei

C5

D5

Don't dance in dark - ness, you may stum - ble and you're sure to fall

12

Bb5 C5 D5

Don't write in star - light, 'cause the words may come out real.

Bb5 C5 D5

Don't talk to strang - ers, 'cause they're on - ly there _ to make you sad _

Whispered: Don't talk to strang - ers.

Gtr 4

12 12 10 10 10 10

Dm7(no3rd) Bbsus2/D N.C. rit. End half-time feel

Don't dream of wom - en, 'cause they'll on - ly bring you down

let ring

rit.

10 12 10 12 10 13 10 10 0

Outro

Gtr 4. w/ Rhy Fig. 1 (7 times)

D5 Bb/D D5 Bb/D D5 Bb/D

Yeah. _

D5 Bb/D D5 Bb/D D5 Bb/D

Run, run, run, run a - way. _

D5 Bb/D D5 Bb Gtr 4 PM

Run, run, run, run a - way. _

PM

HEAVEN AND HELL

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler,
Anthony Iommi and William Ward

Tune down 1/2 step:
(low to high) E^b-A^b-D^b-G^b-B^b-E^b

Intro

Moderately slow ♩ = 90

E5 F#5 G5 C5 D E5 F#5 G5 A5 G5 F#5 E5

Rhy. Fig. 1

*Gtr 1 (elec.)

The Intro section consists of two measures of music. The first measure contains a guitar part with a treble clef and a key signature of one sharp (F#). The guitar part is marked with a forte (f) dynamic and a 'w. dist.' (with distortion) instruction. The bass part is shown with a bass clef and a key signature of one sharp. The second measure continues the guitar part, marked with a piano (p) dynamic and a 'let ring' instruction. The bass part continues with a similar pattern. The guitar part is marked with a 'PM' (pick) instruction. The bass part is marked with a 'PM' (pick) instruction. The guitar part is marked with a 'PM' (pick) instruction. The bass part is marked with a 'PM' (pick) instruction.

*Double ed. throughout

F#5 G5 C5 D E5 F#5 G5 A5 G5 F#5 E5 N.C.

End Rhy. Fig. 1

The End Rhy. Fig. 1 section consists of two measures of music. The first measure contains a guitar part with a treble clef and a key signature of one sharp (F#). The guitar part is marked with a forte (f) dynamic and a 'w. dist.' (with distortion) instruction. The bass part is shown with a bass clef and a key signature of one sharp. The second measure continues the guitar part, marked with a piano (p) dynamic and a 'let ring' instruction. The bass part continues with a similar pattern. The guitar part is marked with a 'PM' (pick) instruction. The bass part is marked with a 'PM' (pick) instruction. The guitar part is marked with a 'PM' (pick) instruction. The bass part is marked with a 'PM' (pick) instruction.

Verse

Gtr 1 tacet

***E5

The Verse section consists of two measures of music. The first measure contains a guitar part with a treble clef and a key signature of one sharp (F#). The guitar part is marked with a forte (f) dynamic and a 'w. dist.' (with distortion) instruction. The bass part is shown with a bass clef and a key signature of one sharp. The second measure continues the guitar part, marked with a piano (p) dynamic and a 'let ring' instruction. The bass part continues with a similar pattern. The guitar part is marked with a 'PM' (pick) instruction. The bass part is marked with a 'PM' (pick) instruction. The guitar part is marked with a 'PM' (pick) instruction. The bass part is marked with a 'PM' (pick) instruction.

**Gradually lower vol. knob to 0

***Chord symbol implied by bass.

The Verse section consists of two measures of music. The first measure contains a guitar part with a treble clef and a key signature of one sharp (F#). The guitar part is marked with a forte (f) dynamic and a 'w. dist.' (with distortion) instruction. The bass part is shown with a bass clef and a key signature of one sharp. The second measure continues the guitar part, marked with a piano (p) dynamic and a 'let ring' instruction. The bass part continues with a similar pattern. The guitar part is marked with a 'PM' (pick) instruction. The bass part is marked with a 'PM' (pick) instruction. The guitar part is marked with a 'PM' (pick) instruction. The bass part is marked with a 'PM' (pick) instruction.

er. — The less that you give, — you're a tak - er. So it's

Chorus

***C** **D** **Em7**

on — and on — and on, — it's heav - en and hell — Oh, —

Gtr 1 ****f** **P.M. ---** **Riff A** **P.M. ---** **P.M. ---**

***Chord symbols reflect implied harmony**
****Ful. vol**

well, — Yeah. Mmm —

End Riff A

P.M. --- **P.M. ---** **P.M. ---** **P.M. ---** **P.M. ---**

E5 **Verse** **Gtr 1 tacet** ***** Em** **G/E F#m/E** **D/E**

2. The lov - er of life's — not a sin - ner — The

w/ clean tone & e-bow **mf**

Gtr 1 **mf**

Gtr 3 **elec** **mf**

w/ clean tone & e-bow

Gtr 4 (elec) **mf**

w/ clean tone & e-bow

*****Bass plays E. next 8 meas**

Em G/E F#m/E Asus4/E D/E Em G/E F#m/E

end - ing is just a be - gin - ner. The clos - er you get to the mean -

Fretboard diagrams for the first system:

- Top guitar: 8, 7, 12-10, 15, (15) 7, 8, 12, 10, 7, 10, 9
- Bottom guitar: 5, 9-7, 12, (12) 4, 5, 9-7

D/E Em G/E F#m/E Asus4/E D/E

- ing, the soon - er you know that you're dream - ing. So it's

Fretboard diagrams for the second system:

- Top guitar: (10), (10) 7, 8, 12, 10, 15, (15), (9), (9) 5, 7, 10, 9, 12, (12) 5
- Bottom guitar: (7), (7) 4, 5, 9-7, 12, (12)

Chorus
Gtrs. 2, 3 & 4 tacet
C5 D5 C5

on and on and on. Whoa, it's on and on and on

Gtr. 5 (elec)
mf w/ dist.

Gtr. 1
f

P.M. --- P.M. --- P.M. ---

Fretboard diagrams for the chorus:

- Gtr. 5: 3, 3-5-7, 5-7, 7, 7-5, 7, 7-5, 5, 3, 3-5-7, 5-7, 7
- Gtr. 1: 5, 5, 5, 5, 0, 0, 5, 5, 5, 5, 0, 0

D5
 C5
 D5
 It goes on ___ and on ___ and on, ___ heav - en and hell ___
 PM
 PM

Gtr 1 w/ Rhy Fig. 1

E5 F#5 G5 C5 D E5 F#5 G5

I _____ can tell. _____

Gtr 5

3 3

1 1/2

(9) 9 9 7 9 8 7 5 7 9 7 7 5 4 5 7 5 4 7 4

A5 G5 F#5 E5 F#5 G5 C5 D

Fool, _ fool, _

Bridge

Gtr 5 tacet
Am(add9)

E5

F#5 G5

A5 G5 F#5 E5

G5

Oh

(Ah

Gtr 5

Gtr 1

let ring

PM -4

D5

F/A

*C/G

Oo

Ah

Gtr 1

let ring

PM -4

*Bass plays G

*G/B

D

A5

Yeah, yeah.

Ah

let ring

PM

*Bass plays B

Interlude

Gtr 1 w/ Riff A (2 times)

Em7

Em7

Verse

Gtr 1. w/ Riff A (2 1/2 times)

Em7

Em7

3. Well, if it seems to be real, ... it's il - lu - sion. For ev - 'ry

mo - ment of truth, ... there's con - fu - sion in life. Love can be seen ... as the an -

mo - ment of truth, ... there's con - fu - sion in life. Love can be seen ... as the an -

G N.C.

sweet, but no bod y needs ... for the danc er And it's

Gtr 1

PM

PM

C5 D5 E5

on _ and on, _ on _ and on _ and on _ and on _ and on _ and on _

Gtr. 5

15 15 12 14 (14) 14 12 14 12 14 12 14

Gtr. 1

PM

Guitar Solo
Em

and on _ and on _ and on _ and on

*w/ delay grad. release 1/2 1/4 2 (2) 8

*Delay set for quarter note regeneration w/ 6 repeats

w/ heavy reverb let ring f

grad. release 1/2 12 12 11 (11)

**Vol. swe.

let ring -- 4 let ring -- 4

1/2

f *grad. release* 1/2

*Vol. swell

(5)

steady gliss.

15 (15) X

f *grad. release* 1/2

**Vol. swell

reverb off

(7)

Gtr 1 tacet

Gtr 5

PM

12 15 15 12 14 14 12 14 12 14 14 12 14 12 14 14 10 12 12 9 10 9 12 10 12 10

12 14 12 12 12 14 12 12 12 15 15 15 12 15 15 15 12 15 15 15 12 14 14 14 12 14 12 14

E5 G5 Am(add9) D

(Alh)

let ring

let ring

Ah)

17-

let ring

*Bass plays G

Interlude

Fast ♩ = 205

E5

E5

Guitar Solo
E5

Pitch: B

G D

8va

22 +22 22 17 20 20 20 20 17 12 12 12

0

E5 D

15 15 12 14 +14 12 14 12 14 12 14 12 14 12 15 14 15 14 15 17 15

0 8

G D

8va

17 15 17 15 17 17 17 17 17 17 17 17 17

14

Bridge

E5

Gtr 5 tacet

D

say that life's a car - ou - sel. Spin - ning fast, you've got to

8va

+17

Rhy. Fig. 2

PM

G5

ride it well. The world is full of kings and queens who

Gtr 1

PM

3 7 8 2

D

E5

blind your eyes and steal your dreams. It's heav - en and hell

Gtr 5

loco

14

Gtr 1

End Rhy. Fig. 2 Rhy. Fig. 3

PM

3 2 7 0 0 0 7 0 0 0 0 0 0 0

D

Oh, well And they'll

End Rhy. Fig. 3

P M

Gtr 5 tacet
Gtr 1 w/ Rhy. Fig. 2
E5

D

tell you black is real - ly white. _ The moon _ is just the sun at night. _ And

G5 D

when _ you walk in gold - en halls _ you get _ to keep _ the gold _

Gtr 1. w. Rhy Fig 3
E5

that falls. _ It's heav - en and hell. _ Oh, _ no, _

D

no Fool, fool.

14 12 14 12 11 12 14 11 12 14 14 12

D G5

You got to bleed for the dancer

15 15 15 12 15 12 15 12 15 12 14

D E5

Fool, fool.

12 14 12 14 12 14 14 12 14 12 14 13 12 10 12 12 10 12 10

D G5

Look for the answer.

12 12 12 14 12 14 12 11 14 14 14 12

D

First system of musical notation. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Fool, —" and "fool, —". The bottom staff is a guitar line in treble clef, showing fret numbers: 12, 9, 10, 12, 14, 12, 14, 12, 14, 12, 15, 12, 15, 12, 14, 14, 12, 14, 14.

Guitar Solo

Gtr. 1 w/ Rhy Fig 2 (1 7/8 times)

E5

D

Second system of musical notation. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "fool, —". The bottom staff is a guitar line in treble clef, showing fret numbers: 14, 12, 15, 14, 15, 15, 17, 15, 17, 15, 14, 17, 14, 15, 17, 14, 15, 17, 19, 17, 15, 17, 17, 15, 17, 15.

G5

Third system of musical notation. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a guitar line in treble clef, showing fret numbers: 14, 17, 17, 14, 15, 17, 15, 17, 17, 15, 17, 15, 17, 16, 14, 12, 14, 12, 12, 15, 15.

D

Fourth system of musical notation. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a guitar line in treble clef, showing fret numbers: 15, 12, 14, 14, 14, 12, 14, 14, 14, 14, 14, 12, 14, 14, 14, 12, 10, 12.

E5

Fifth system of musical notation. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a guitar line in treble clef, showing fret numbers: 12, 10, 12, 12, 14, 12, 10, 12, 10, 12, 12, 14, 12, 10, 12, 10, 12, 12, 14, 12, 14.

The musical score for guitar consists of two staves, Gtr 5 and Gtr 1, with various musical notations including notes, rests, and fingerings.

Gtr 5:

- Staff 1: Treble clef, key signature of one sharp (F#). The notation includes a series of eighth notes with slurs, followed by a measure with a whole note and a fermata.
- Staff 2: Treble clef, key signature of one sharp (F#). The notation includes a series of eighth notes with slurs, followed by a measure with a whole note and a fermata.

Gtr 1:

- Staff 1: Treble clef, key signature of one sharp (F#). The notation includes a series of eighth notes with slurs, followed by a measure with a whole note and a fermata.
- Staff 2: Treble clef, key signature of one sharp (F#). The notation includes a series of eighth notes with slurs, followed by a measure with a whole note and a fermata.

Free time:

- Staff 1: Treble clef, key signature of one sharp (F#). The notation includes a series of eighth notes with slurs, followed by a measure with a whole note and a fermata.
- Staff 2: Treble clef, key signature of one sharp (F#). The notation includes a series of eighth notes with slurs, followed by a measure with a whole note and a fermata.

Outro
Slowly ♩ = 62
 Gtrs. 1 & 5 tacet

29

F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Riff B

Am(add9) F#m7(add11) Em

End Riff B

Gtr 7 w/ Riff B (full fade) F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Gtr 6

Am(add9) F#m7(add11) Em

Begin fade

F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Am(add9) F#m7(add11) Em

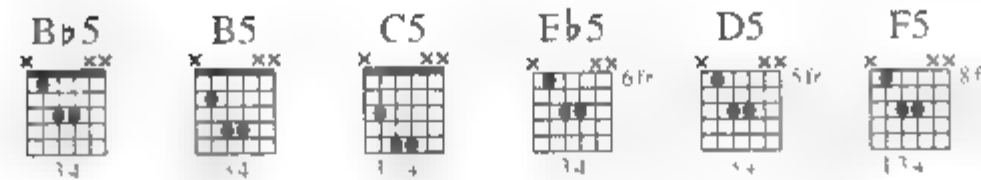
F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Am(add9) F#m7(add11) Em

Fade out

HOLY DIVER

Words and Music by
Ronnie James Dio



Intro

Moderately slow Rock ♩ = 96

Moderately slow Rock

C5 D5 Eb5 C5 D5 Eb5 Bb5 C5 D5 Eb5 Bb5

(Wind & kybds.)

Gtrs. 1 & 2, dist.

f PM - w/ dist.

TAB

* Composite arrangement

Gr. 3: w/ Fill 1
C5 Bb5

Gr. 3 w/ Fill 1
 C5 Bb5 C5 D5 Eb5 C5 D5 Eb5 Bb5 C5 D5 Eb5 Bb5
 Mm. mm. _ mm. _ Yeah, _ yeah. _
 PM - PM - PM - PM -
 2/4 2/4 2/4 2/4

C5 Bb5 Ab5

Verse

B6S

C5

Ab5

CS Bb5 Ab5 Bb5 CS

1 Ho - ly di - ver, you've been down too long in the mid-night sea.

Gtr 2

PM -

4 Gtr 1

* Gtr 2 to left of slash in tab

Fill 1
Gtr 3, dist

f
P S
steady gliss.

C5 Bb5 Ab5 C5

Oh, what's be - com - ing of me? — Ride the ti - ger. You could

Gtrs. 1 & 2

PM — — — — —

Ab5 C5 Bb5

see his stripes but you know he's clean On, don't you see — what I mean?

Gtr 2

Gtrs. 1 & 2

PM — — — — —

Gtr 1 *divisi*

C5 Ab5 Interlude C5 D5 Eb5

Got ta get a - way, ho - ly di ver,

let ring — — — — —

PM — — — — —

C5 Eb5 Bb5 C5 Eb5 Bb5 C5 Bb5 C5

yeah 2 Got

PM — — — — —

Verse

2nd time, Gtr. 3: w/ Fill 2

C5

Ab5

shin - y dia - monds like the eyes of a cat in the black and blue.
4. Ho - ly di - ver, you've been down too long in the mid - night sea

Rhy Fig. 1

Gtr 1
divvs

Gtr 2

C5 Bb5 Ab5 Bb5 C5

Some - thing is com - ing for you No! Look out! Race for the morn - ing You can
Oh, what's be - com - ing of me? No! No! Ride the ti - ger. You could

Gtrs. 1 & 2

PM

Ab5 C5 Bb5

hide in the sun till you see the light. — Oh, we will pray — it's al - right. —
see his stripes but you know he's clean. Oh, don't you see — what I mean? —

* End Rhy. Fig. 1

Gtr 2

Gtrs 1 & 2

PM

Gtr 1
divvs

PM

* Refers to both gtrs

Fill 2
Gtr 3

C5

Ab5

To Coda

Bb5

B5

Gtr. 1

cont. notation

Got ta get a - way. get a - way

Gtr. 2

Subtle Gtr. 1 on 4s

Bridge

C5

Bb5

Ab5

Bb5 C5

Bb5

C5

Bb5

Be-tween the vel - vet lies there's a truth that's hard as steel, yeah

Gtrs. 1 & 2

C5

Bb5

Ab5

Bb5

C5

Bb5

Ab5

The vi - sion nev - er dies. Life's a nev - er end - ing wheel. Stay!

Verse

Gtrs 1 & 2 w/ Rhy Fig. 1

C5

Ab5

C5

Bb5

3 Ho - ly di - ver you're the star of the mas - quer ade. No need to look so a -

fraid. Jump, jump... Jump from the ti - ger. You could feel his heart but you know he's mean

C5

Bb5

Ab5

Guitar Solo
Bb5 C5

Gtrs. 1 & 2



}

}

Some light can nev - er be seen. Yeah!

Gtrs. 1 & 2

PM

(cont in slashes)

Gtr 3

PM

1/2

1 2

10 8 8 10 8 8

10 8 8

Eb5 C5



}



}

Eb5 C5



}

Eb5 D5



}

PM

1/2

(8)

8 7 5 5

8 8 6

5

(5) 1 8

8 10

8 8 8 7 7 7

7 8 10

PM

Bb5 C5



}

Eb5 C5



}

Bb5 C5



}

grad bend

PH

10 8 10 9 8 6 8

(8)

10

8 15 0

(18) 16 15

16 15 18 16 15 18

16

pitch C

* Played ahead of the beat

Eb5 C5



}

Eb5



}

F5



}

Bb5 C5



}

Eb5 C5



}

grad bend

1/2

2

15 16 16

10 10 10 16 15

15 15 16 15

17 15 17 17

(17) 15 15

15

15 (15) X

steady gliss




 Eb5 C5 Bb5 (cont. in notation)

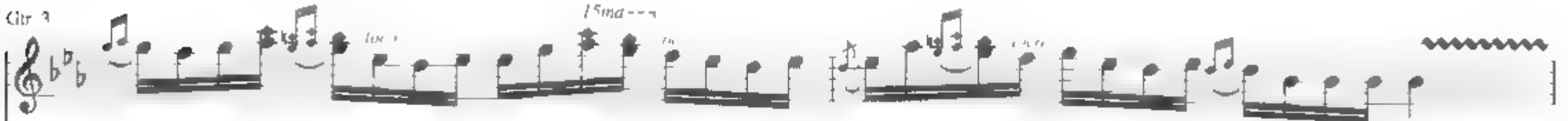


 PM ----- 1

8 9 8 11 8 7 10 8 7 10 | 10 7 7 7 8 8 10 10 10 10 8 9

Ab5 Bb5

Gtr 1 *15ma-----* *loco* *15ma-----* *loco*



8 8 8 10 8 9 8 8 8 9 8 10 8 7 8 | 7 8 9 8 8 10 8 8 7 8 7 8 8 8 8

pitch: C B C B B

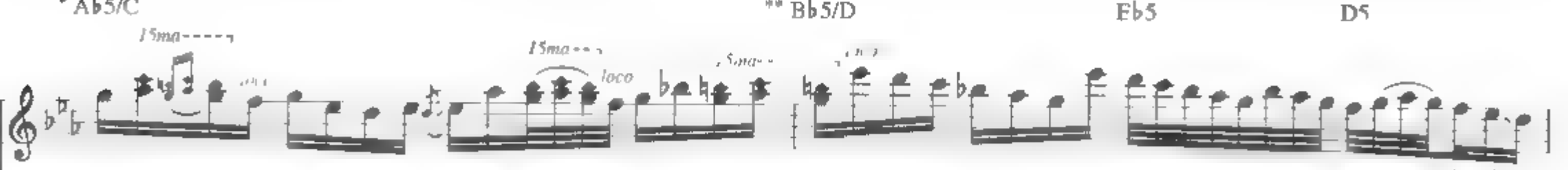
Gtrs. 1 & 2



 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

* Ab5/C ** Bb5/D Eb5 D5



15ma----- *loco* *15ma-----* *loco* *15ma-----* *loco*

8 9 8 8 10 8 8 7 8 7 8 9 8 9 8 10 11 8 9 | 8 11 10 8 11 9 8 11 10 8 11 9 8 11 9 8 10 8 9 8 10 8 7

pitch: C B B B C B



 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

* Bass plays C ** Bass plays D

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in two systems. The first system features a guitar part in the upper staff and a piano part in the lower staff. The guitar part begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It includes a series of chords and a melodic line with a wavy line indicating a tremolo. The piano part is in the same key and time, featuring a series of chords and a melodic line with a wavy line indicating a tremolo. The second system continues the guitar part with a treble clef, a key signature of one flat, and a 2/4 time signature. It includes a series of chords and a melodic line with a wavy line indicating a tremolo. The piano part is in the same key and time, featuring a series of chords and a melodic line with a wavy line indicating a tremolo. The score concludes with a double bar line and a repeat sign.

⊕ Coda

Bb5

way. _____

A♭5

Got - ta get a - way, _____

get a -

let ring - - - - -

Key Signature: B-flat major / D-flat minor (two flats)
Time Signature: 4/4
Tempo: Moderato

Guitar Part:
 - **Intro:** B-flat 5, B 5, C 5
 - **Verse:** D 5, E-flat 5, C 5, E-flat 5, B-flat 5
 - **Rhythm:** Rhv Fig. 2 (Rhythmic Figure 2)
 - **PM:** Palm Mute (indicated by 'PM' and a slash with a vertical line)

Vocal Part:
 - **Lyrics:** way, yeah. Ho - ly div - er, sole sur-viv -

C5 D5 Eb5 C5 Eb5 D5

or, you're the one who's clean. Ho - ly div -

End Rhy. Fig. 2

PM. - - PM. - - PM. - - PM. - -

Gtrs. 1 & 2 w/ Rhy Fig 2 (3 times)

C5 D5 Eb5 C5 Eb5 Bb5 C5 D5 E5

er, Ho - ly di - ver Yeah, the cat in the blue com-in' af - ter you, ho - ly

C5 Eb5 D5 C5 D5 Eb5 C5 Eb5 Bb5

div er Whoa, ho ly div er

C5 D5 Eb5 C5 Eb5 D5 C5 D5 Eb5

Yeah, al - right. Get a - way, get a - way, get a - way. Ho - ly div -

Begin fade

C5 Eb5 Bb5 C5 D5 Eb5 C5 Eb5 D5

er. Ho - ly div - er. Whoa, ho - ly div - er.

Gtrs 1 & 2 w/ Rhy Fig 2 (1st 2 meas.) (2 times)

C5 D5 Eb5 C5 Eb5 * Bb5/D C5 D5 Eb5 C5 Eb5 Bb5/D

Hmm, hmm, hmm.

* Bass plays D

Gtrs 1 & 2 w/ Rhy Fig 2 (1st 2 meas.) (2 times)

C5 D5 Eb5 C5 Eb5 Bb5 C5 D5 Eb5 C5 Eb5 Bb5/D

Repeat & fade

KING OF ROCK & ROLL

Words and Music by
Ronnie James Dio, Vinny Appice,
Jimmy Bain and Vivian Campbell

Intro
Free time

Gtr 1 (dist.)

He's the king of rock and roll!

TAB

12 12 12 14 12 13 12 12 14 12 11 (11)

Moderately fast Rock $\mu = 160$

Yeshu'

The musical score for "Rhy. Fig. 1" is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a "(Drum fill)" indicated by a short horizontal line. This is followed by a measure with a whole note and a sharp sign, labeled "*Gtrs. 1 & 2 (dist.)". The main melody starts with a quarter rest, followed by a quarter note G4 (labeled "f"), a quarter note A4, and a quarter note B4. A bar line follows. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4, with a "P.M." (pedal point) marking below the A4. This is followed by a measure with a quarter note G4, a quarter note F#4, and a quarter note E4, also with a "P.M." marking. The final measure of the top staff contains a quarter note D4, a quarter note C4, and a quarter note B3, with a "P.M." marking. The bottom staff is in bass clef and contains a series of whole notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-10

The musical notation for the guitar solo is presented in two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a series of chords and melodic lines. Above the staff, the lyrics "Alright!" and "Yeah!" are written. Chord symbols D5, E5, N.C., and E5 are placed above the staff. A bracket labeled "End Rhy. Fig. 1" spans the first two measures. The bottom staff is a bass line in bass clef, showing a sequence of notes and rests. The notation includes various musical symbols such as slurs, ties, and accidentals.

41

night mad - ness; he's got con - trol
you fe - ver; he'll scratch your soul.
cial mag - ic and you've got con - trol

He's the king of rock and roll.
He's the king of rock and roll.

End Rhy. Fig. 2

P.M.

The musical score for "Rock and Roll" by Chuck Berry is presented in three systems. The first system features a guitar introduction with a 2-measure rest, followed by a vocal line with the lyrics "The king of rock and roll." The second system shows a guitar rhythm figure (Rhy. Fig. 3) and a guitar solo (End Rhy. Fig.). The third system continues the guitar solo. The score is written for guitar and voice, with a key signature of one sharp (F#) and a 4/4 time signature.

The musical score for "The Wind" by George Gershwin is presented in a two-staff format, with the piano part on the upper staff and the guitar part on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 7/8. The piano part begins with a treble clef and a key signature of two sharps. It features a series of eighth notes, a half note, and a quarter note, followed by a half note and a quarter note. The guitar part begins with a treble clef and a key signature of two sharps. It features a series of eighth notes, a half note, and a quarter note, followed by a half note and a quarter note. The piano part includes a "semi-harm" section, and the guitar part includes a "PM" (palm mute) section. The score is written in a standard musical notation style, with various musical symbols and notations used to indicate pitch, rhythm, and dynamics.

[illegible]

D5 E5 D5 E5 N.C. D.S. al Coda E5

Harm w. bar

*w/ delay

12 (12+) (12) (12) +12 5 -15 (15)

Pitch G -2 1/2 *Set for dotted quarter note regeneration w/ 1 repeat

PM PM PM

⊕ Coda

D5 E5 D5 E5

You are the king of rock and roll

PM

D5 E5 D5 E5 N.C. C5

PM PM PM

Gtrs. 1 & 2. w/ Rhy Fig. 2

D/C C

He's got the mid night man-ness he's got a soul

D5 E5

'Cause he's the king _____ of rock _____ and roll _____

Chorus

Gtrs. 1 & 2 w/ Rhy Fig. 3

D5 E5 D5 E5 D5 E5 D5 E5

King _____ of rock _____ and roll _____

D5 E5 D5 E5 D5 E5 D5 E5

Rock and roll.

Gtrs. 1 & 2

Rock and roll.

Outro-Guitar Solo

Gtrs. 1 & 2 w/ Rhy Fig. 1

D5 E5 D5 E5 D5 E5

(Rock and roll. _____)

Gtr. 3

Rock and roll.

*Tap rapidly w/ edge of pick

NC E5 D5 E5 D5 E5

Rock and roll Rock and roll

PH semi-harm. w/ bar Harm. w/ bar

Pitch G
*Refers to harmonic only

-15 13 12 13 12 14 12 14 12 11 2 2 (2) 12 (12) (12)

-2 1/2

D5 E5 N.C. E5

Rock and roll

Gtr 3

w/ bar

Gtrs. 1 & 2

P M P M

0 7 5 7 5 2 3 5 5 7 7

D5 E5 D5 E5 D5/A E5/B D5/A

Rock and roll)

grad bend

PH

P.M.

Freely

B5 C5 G5 D5 E5 NC

The king of rock and roll! Yeah!

PH

PS steady gliss

THE LAST IN LINE

Words and Music by Ronnie James Dio,
Jimmy Bain and Vivian Campbell

Intro

Moderately slow Rock $\rho = 80$

*Gtr 1
 (C) can

Am7 G/B C G/B Am7 G/B Am7 G/B

mp w/ fingers
 C ring throughout

T 1 3 5 0 3 0 1 3 1 0 1 3
 A 0 0 0 0 0 0 0 0 0 0 0 0
 B 0 2 3 2 2 2 0 0 2 0 0 2

*Doubled throughout

The image displays a musical score for guitar, featuring a sequence of chords and their corresponding fretboard diagrams. The chords are labeled above the staff: C, G B, G5, Am7, G B, C, and G B. The fretboard diagrams are shown below the staff, with strings numbered 1 to 6 from top to bottom. The diagrams illustrate the fingerings for each chord: C (open strings), G B (2nd fret on 3rd and 5th strings), G5 (3rd fret on 3rd, 4th, and 5th strings), Am7 (1st fret on 2nd, 3rd, and 4th strings), G B (2nd fret on 3rd and 5th strings), C (open strings), and G B (2nd fret on 3rd and 5th strings). The score is written in a single system, with the chords and diagrams arranged horizontally.

Am7 G B Am7 G B C G B F#sus2

1 0 3 0 1 0 1 3 5 0 3 0 1 0 0 2 1

0 0 2 0 0 0 0 0 2 3 2

Am7 G/B C G B Am7 G B Am7 G B

We're a ship with-out a storm, a cold with-out the warm,

1 3 5 3 1 3 1 3 1 3 1 3

0 0 0 0 0 0 0 0 0 0 0 0

0 2 3 2 2 2 0 0 2 0 0 2

© 1984 by Niji Music, Lite Dusting Music Ltd., Warner-Tamerlane Publishing Corp. and Vivian Campbell Music, Inc.
All Rights for Vivian Campbell Music, Inc. Administered by Warner-Tamerlane Publishing Corp.
All Rights Reserved Used by Permission

C G/B G5 Am7 G/B

light in - side the dark - ness that it needs, — yeah. We're a

5 0 3 0 3 1 3 0

3 2 3 0 2

C G/B Am7 G/B Am7 G/B

ough with - out — a tear, — the hope with - out — the fear. —

5 0 3 0 3 1 3 0

3 2 2 2 0 0 2 0 0 0 0 2

C G/B Am7 G

We are com in

5 3 1 0

3 2 0 3

Interlude
Faster
Gtr 1 tacet
A5 Dsus4 D

home

*Gtr 2 dist

*Deaf ed throughout

6 7 6 7 6 7 7

7 7 7 7 7 7

A5 Csus4 C A5 Dsus4 D A5 Csus4 C

**Home

6 5 5 5 5 8 8 8 7

7 7 7 7 7 7 7 7 5 5 5 5 5 5

PM PM

**w/ echo repeats

A5 Dsus4 D A5 Csus4 C

A5 Dsus4 D A5 NC

Verse A5

1 We're off to the witch; we may nev - er, nev - er, nev - er come home. But the
2 Two eyes from the east, it's the an - gel or the beast, and the

G5 A5

mag - ic that we'll feel is the worth a life - time We're all
an - swer lies be - tween the good and bad

Pre-chorus only

born up - on the cross; we're the throw - be - fore the toss. You can re -

G5 A5

lease your - self, but the on - ly way — is down

PM ---- P.M. ---- P.M. ---- P.M. ---- w/ bar

3 3 3 3 3 3 0 6 15

7 7 7 7

We don't come a - lone, we are fi - re, we are stone. We're the
 We search for the truth; we could die up - on the tooth. But the

PM ----

0 3 2 0

G5 A5

hand that writes then quick - ly moves a - way. —
 thrill of just the chase is worth the pain. —

P.M. ---- P.M. ---- P.M. ---- P.M. ---- P.M. ----

5 3 2 0

Chorus
F5

7

We'll know for the first — time

PM ---- PM ----

5 3 2 0 5 3 2 0

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a vocal line and a guitar line. The guitar line features a complex sequence of chords and arpeggios, with a key signature of one sharp (F#). The vocal line is in a high register, with lyrics in Italian. The score is divided into two systems, each with a vocal staff and a guitar staff. The guitar staff includes a bass line with fret numbers and a treble line with notes and rests.

The musical score for "The Wind" by John Williams is presented in two systems. The first system features a guitar solo in G major (one sharp) and 4/4 time. The guitar part is written on a single staff with a treble clef. It begins with a key signature change from C major to G major (one sharp). The melody is composed of eighth and quarter notes, with some measures containing beamed sixteenth notes. The piano part is written on a single staff with a bass clef, providing a harmonic accompaniment. The second system continues the guitar solo, which includes a key signature change back to C major (no sharps or flats). The piano part continues with a similar harmonic accompaniment. The score is marked with "Guitar" and "Piano" at the beginning of each system. The guitar part is marked with "Guitar" and the piano part with "Piano". The score is marked with "Guitar" and "Piano" at the beginning of each system. The guitar part is marked with "Guitar" and the piano part with "Piano".

12 10 10 10 12 10 12 10 12 10 12 14 15 12 14 12 14 14 12 14 12 14 14 12 14 12 14

PM -- 1 PM ---- PM ----

3 3 3 3 3 3 3 5 3 2 0

17 19 17 19 19 17 19 17 19 17 19 17 18 17 19 17 19 17 10 17 19 17 19 17 18 17 19 17 19 17 17 20

Gtr 2: w/ Rhy Fig. 1
A5 Dsus4 D

A5

Csus4 C

Gtr 3 take 1

A5 Dsus4 D A5 N.C.

17 15 12 15 15 12 12 15 13 14 15 13 13 0

29 17 15 12 15 15 12 12 15 13 14 15 13 13 0

Yeah yeah

Verse

A5

3 We're off to the witch we may nev - er, nev - er, nev - er come home - But the

Gtr 2

G5

A5

mag - ic that we'll feel is worth a life - time We're all

PM 4 PM 4 PM 4 PM 4

PH

Pitch E

born - up - on - the cross. You know we're the throw be fore the toss. You can re - lease -

D.S. al Coda

G5

A5

your self but the on - ly way to go - is down -

PM 4 PM 4 PM 4 PM 4 PM 4

Coda

Repeat and fade

Gtr 2 w/ Rhy Fig 1 (1st 2 meas.) (till fade)

A5 Dsus4 D A5 Csus4 C A5 Dsus4 D A5 Csus4 C

*line!

See how we shine

We're the last in, we're the last in.

*Vocal ad lib on repeats

MAN ON THE SILVER MOUNTAIN

Words and Music by
Ronnie James Dio and Richard Blackmore

Tune down 1/2 step
(low to high) ~~E-A-D-G-B-E~~

Intro

Moderate Rock ♩ = 140

Hey!

Gtr. Intro

Riff A

End Riff A

TAB

Gtr I, w/ Riff A (2 times)

Gm7

C5 Bb5 Gm7

G5 F5 Eb5

Oh, whoa

Verse

F5 C5 G5 Eb5 C5
 a wheel, I'll roll, I can feel. And you can't stop me turn -
 PM --- PM 4 PM 4 PM 4 let ring --- 4 PM 4
 1 1 3 3 5 5 5 6 6 6 3 5 5

F5 G5 F5 C5

in'. I'm the sun, the sun. I'll move, I can run. You'll

PM 4 PM 4 PM 4 PM 4 PM 4 PM 4

1 1 3 1 1 3 3 5 1 1 3 3 5 3 3 5

E♭5 C5 G5

nev - er stop me burn - in' Get down with fi

Riff B

let ring PM 4

6 8 8 3 5 5 5 3 5 +5 14 10 12 10 14 10 12 10 14 10 12 10 14 10 12 10

B♭ Dm

re Lift my spir it high er

15 10 12 10 15 10 12 10 15 10 12 10 14 10 12 10 14 10 12 10 14 10 12 10

*F B♭5 C5

Some - one's scream - ing my

End Riff B Rhy. Fig. 1

PM 4 PM 4

13 10 10 10 13 10 10 10 13 10 10 13 10 1 1 1 3 3 3

*Bass plays A.

Bb5 G5 Eb5 C5 Gtr. 1 w/ Riff A (1 3/4 times) Gm7

— name Come and make — me ho - ly a - gain. —

End Rhy. Fig. 1

P.M. --- P.M. --- let ring P.M. ---

C5 Bb5 Gm7 G5 F5 Eb5

I'm the man on the sil - ver moun - tain, yeah —

Gm7 C5 Bb5 Gm7

oh. — The man on the sil - ver moun - tain

NC

Oh, — oh, — oh, — oh, — Oh!

Gtr. 1

Guitar Solo

*G5

semi - P.M.

1/2

*Chords implied by bass (next 16 bars).

Eb5 C5 F5

[illegible]

Eb5 C5 D5

3 8

6 4 0 4 3 0 0 4 0 6 5 0 0 5 0 6 5 0 0 6 0 10 0 0 12 10 0 11 10 0 13 10 0 11 10 0 13 12

63

THE MOB RULES

Tune down 1/2 step:
(low to high) E^b-A^b-D^b-G^b-B^b-E^b

Intro

Moderately fast ♩ = 138

**A5 G5 A5 N.C.

A5 G5 A5 N.C.

Rhy. Fig. 1

*Gtr 1 (dist.)

The Intro section consists of two staves. The top staff is for guitar (Gtr 1) with a distorted sound, and the bottom staff is for bass (TAB). The guitar part features a rhythmic figure (Rhy. Fig. 1) consisting of a series of eighth notes and chords. The bass part features a similar rhythmic figure with triplets and eighth notes. The chords are A5, G5, A5, and N.C. (No Chord).

*Doubled throughout

**Chord symbols reflect implied harmony

A5 G5 A5 N.C.

D5 G5 D/F# G5 D/F#

The first verse of the song is written for guitar and bass. The guitar part features a rhythmic figure (Rhy. Fig. 1) and a melodic line. The bass part features a similar rhythmic figure. The lyrics are: "Oh, c'mon." The guitar part ends with a wavy line indicating a fade-out or a specific effect.

Gtr. 1, w/ Rhy. Fig. 1

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

The second verse of the song is written for guitar and bass. The guitar part features a rhythmic figure (Rhy. Fig. 1) and a melodic line. The bass part features a similar rhythmic figure. The lyrics are: "I Close the cit - y and tell the peo - ple that some-thing's com - ing to
2. Kill the spir - it and you'll be blind - ed, the end is al - ways the same."

Verse

Gtr 1 w/ Rhy Fig. 1 (1 1/2 times)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.

The third verse of the song is written for guitar and bass. The guitar part features a rhythmic figure (Rhy. Fig. 1) and a melodic line. The bass part features a similar rhythmic figure. The lyrics are: "call. Death and dark - ness are rush - ing for - ward to
Play with fire, you burn your fin - gers and"

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C. A5 G5 A5 N.C.

The fourth verse of the song is written for guitar and bass. The guitar part features a rhythmic figure (Rhy. Fig. 1) and a melodic line. The bass part features a similar rhythmic figure. The lyrics are: "call. Death and dark - ness are rush - ing for - ward to
Play with fire, you burn your fin - gers and"

A5 G5 A5 N.C. D5 Chorus E *D/E

lose take a brie_ on from the wall, on You've
your hold_ the flame, yeah It's

Gtr 1

w/ bar

w/ bar

*Bass plays E

E D/E

noth - ing to say. They're break - ing a - way.
o - ver, it's done. The end has be - gun

w/ bar

w/ bar

To Coda ⊕

E D/E Dm7 N.C.

If you lis - ten to fools... the mob

w/ bar

w/ bar

Interlude

Gtr 1 w/ Rhy Fig. 1 (2 times)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#



rules. _____

The mob.

D.S. al Coda

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#



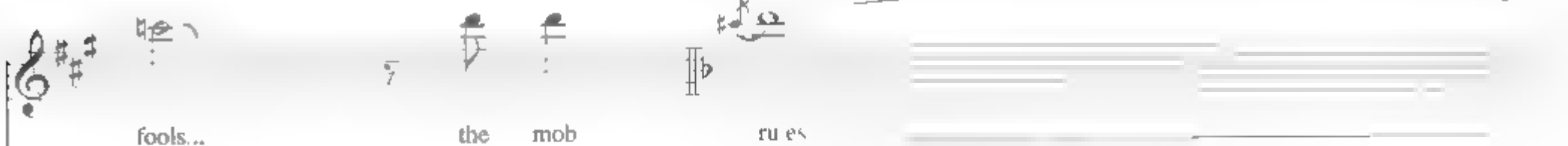
rules _____

*w/ delay set for dotted quarter-note regeneration w/ multiple repeats.

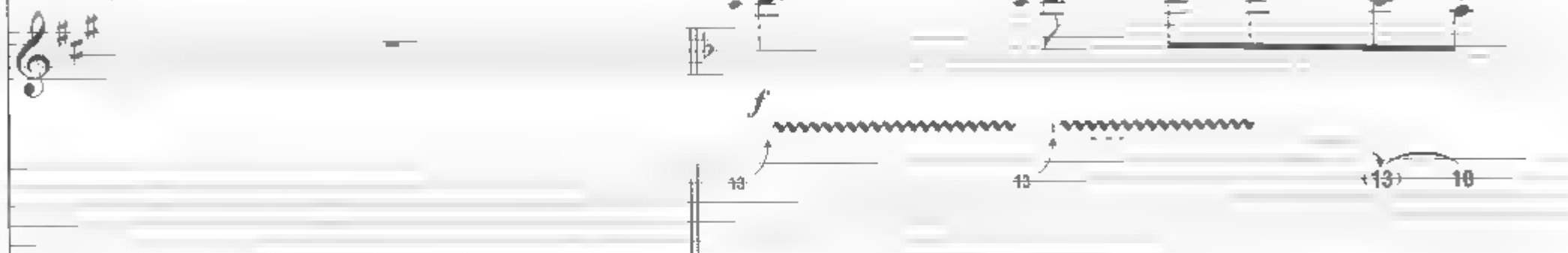
Coda

Guitar Solo

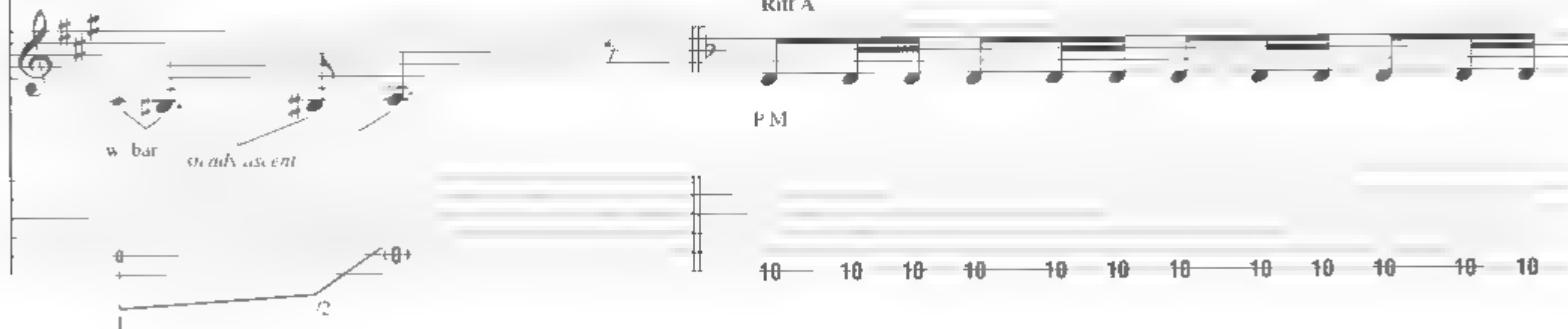
D5



Gtr 2 (dist.)



Gtr 1



Riff A

PM

Bb5



The musical score consists of two staves. The top staff is for guitar (Gtr 2) and the bottom staff is for bass (Bp 1). The guitar part features a melodic line with many slurs and a final measure with a 'PM' (palm mute) instruction. The bass part features a rhythmic line with many slurs and a final measure with a 'PM' instruction.

The first system of musical notation for 'The Little Boat' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass staff contains a bass line starting with a quarter note G3, followed by a half note F3, and then a quarter note E3. The key signature has one sharp (F#), and the time signature is 4/4. The melody is marked with a slur over the first three notes, and the bass line is marked with a slur over the first three notes. The system ends with a double bar line.

A5 G5 A5 NC A5 G5 A5 NC. A5 G5 A5 NC.

Just re - mem - ber it might start roll - ing and take you right back a -

Outro-Guitar Solo

Gtr 1 w/ Rhy Fig. 1 (till fade)

D5 G5 D/F# G5 D/F# A5 G5 A5 NC. A5 G5 A5 NC. A5 G5 A5 NC. D5 G5 D/F# G5 D/F#

round You re all

Gtr 2

w hat

12 12 12 14 13 12

*Played behind the beat

A5 G5 A5 NC A5 G5 A5 NC A5 G5 A5 NC D5 G5 D/F# G5 D/F#

tools The mob

**w/ delay (as before)

rules

A5 G5 A5 NC A5 G5 A5 NC A5 G5 A5 NC

rules

D5 G5 D/F# G5 D/F# A5 G5 A5 NC

rules

A5 G5 A5 N.C. A5 G5 A5 N.C.

loco

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C. *Begin fade* A5 G5 A5 N.C.

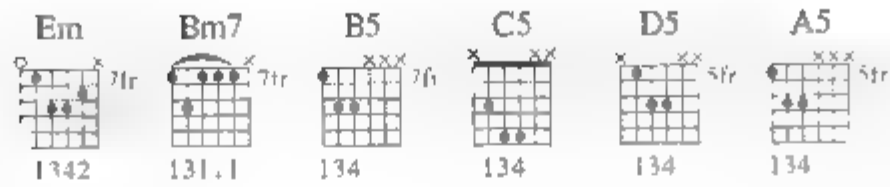
A5 G5 A5 N.C. D5 G5 D/F# G5 D/F# A5 G5 A5 N.C.

A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. *Fade out*

NEON KNIGHTS

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler,
Anthony Iommi and William Ward



Tune down 1/2 step
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro

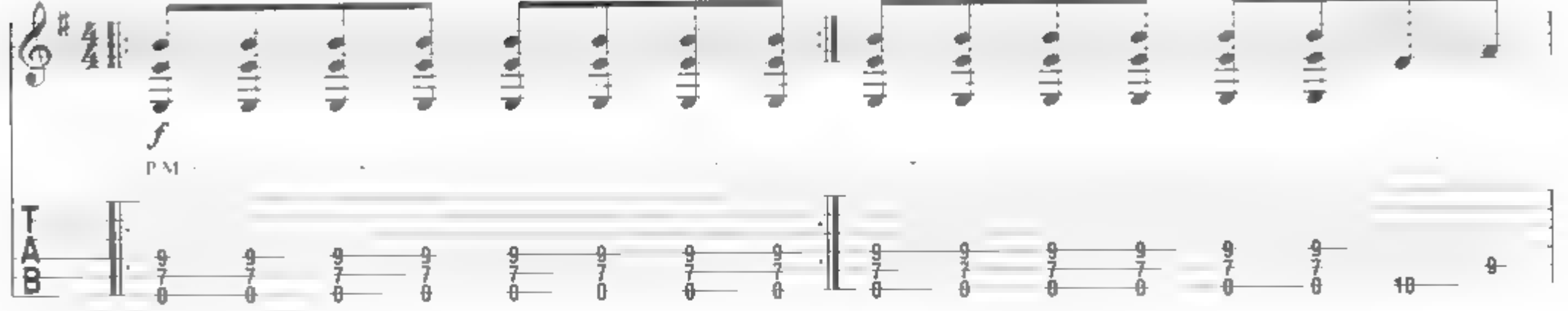
Fast $\bullet = 190$

** E5

*Gtr 1 (dist.)

Play 3 times

D



*Doubled throughout

**Chord symbols reflect implied harmony

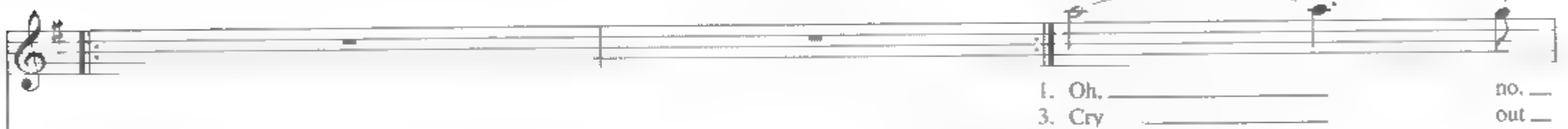
§ Verse

2nd time Ctr 2 w/ Fill

E5

D

E5



1. Oh, _____ no, ____
3. Cry _____ out ____

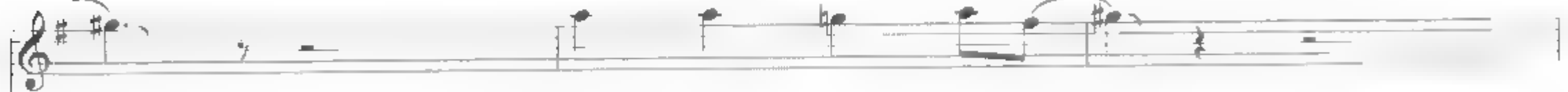
Rhy. Fig. 1

End Rhy. Fig. 1 Rhy. Fig. 2



D

D



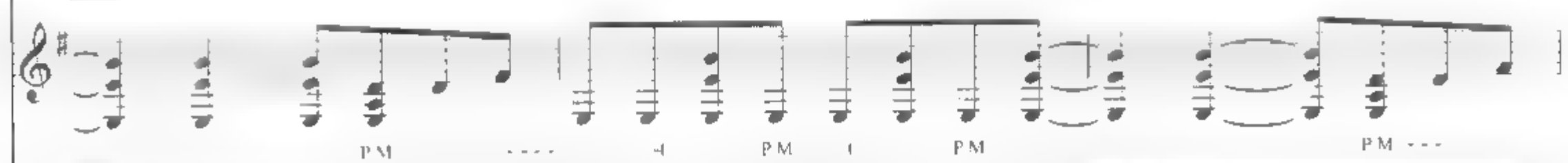
to

here it
le - gions

comes
of

a - gain
the brave

gain
brave.



PM

PM

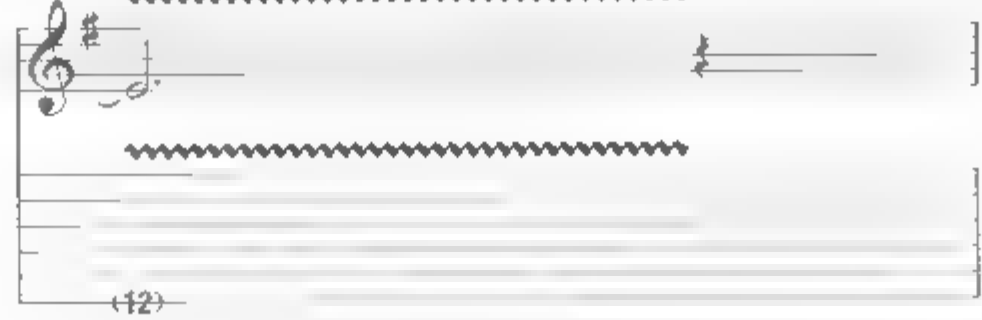
P M

PM ---



iii

Gtr 2



TRO - © Copyright 1980 Essex Music International, Inc., New York and Nijr Music, Studio City, CA
International Copyright Secured
All Rights Reserved Including Public Performance For Profit
Used by Permission

E5

Can't re mem ber when we came so close to
Time a gain to save us from the jack als

D Dmaj7

PM PM PM PM

D5 Dmaj7 NC E5 D

love be fore
of the street

End Rhy. Fig. 2

PM PM PM PM

Gtr 1 w/ Rhy Fig 2
E5 D E5 D

Ride Hold on, good things nev - er last.
out, out, pro - tec - tors of the realm.

E5 D Dmaj7 D5 Dmaj7 N.C.

Noth - ing's in the past, it al - ways seems to come a
Cap - tains at the helm, sail a - cross the sea of

E5 Chorus D

gain. A - gain and a - gain,
lights.

Gtr 1

PM PM PM PM

F6 C

a - gain and a - gain, and a

PM 4

7 7

E5 D E5

gain Oh

PM 4 PM 4 PM PM PM 4 PM

9 9 9 9 10 9 9 9 9 9 9

Verse
Gtr 1: w/ Rhy Fig. 2 (2 times,
E5

D E5

2. Cry out to le - gions of the brave.

PM ----- 4

10

D E5 D Dmaj7 D Dmaj7 N.C.

Time a - gain to save us from the jack - als of the street.

E5 D E5 D

Ride out, protectors of the realm

E5 D Dmaj7 D Dmaj7 NC

Captains at the helm, sail across the sea of

E5 Bridge A5 C5

lights. Circles and rings.

Gtr 1 PM PM P.M. PM

dragons and kings.

D5 N.C. A C5

Weaving a charm and a

D5 G5 A5 C5

spell. Blessed by the night,

D5 NC A G5

ho - ly and bright. _ Called by the toll _____ of the bell _

P M P M

7 7
5 5

0 0 | 2 0 3 0 2 0 3- | 0 0 0 0 0 0 | 0 0 0 0 0 0

A D C/D NC
 Blood - y an - gels fast de - scend - ing
 PM

D C/D A5 C5 B5 A5 NC
 Mov in g on a nev er bend - ing light

A5 C5 B5 A5 D C/D N.C.

Phan - tom fig - ures free for - ev - er.

PM

D C/D F5

Out of shad - ows. shn ing ev er bright

PM

G5 A5 C5 B5 A5 NC.

Ne - on knights.

PM

A5 C5 B5 A5 NC. A5 C5 B5 A5 NC.

Ne - on knights

A5 C5 B5 A5 NC. Guitar Solo E Em

open

Gtr 1

All right.

Gtr 2 (dist.)

f

cont. slashes

Bm7 B5 C5 D5

let ring

PM

Em A5 D5

PM

C5 D5 Em Rhy Fig. 3 Bm7

B5 C5 D5 Em

A5 D5 C5 D5 End Rhy Fig. 3

Gtr 1 w/ Rhy Fig. 3 (1 7/8 times)
Em

Bm7

B5

Gr 2

loc

C5

D5

Em

A5

D5

C5

D5

Em

Bm7

B5

C5

D5

Em

D5

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with a treble clef. The second system contains the guitar accompaniment, written on a single staff with a treble clef. The guitar part features a series of chords and arpeggios, with some notes marked with numbers (14, 12, 15, 17, 19) indicating fingerings or specific notes. The score is in 4/4 time, as indicated by the time signature at the beginning of the first system.

125

B.5

1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 26

City 2

Gtr 2

The musical notation for Gtr 2 consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and quarter notes, with many notes beamed together. The fretboard diagram below the staff shows the fret numbers for the notes: 19, 17, 15, 17, 19, 17, 15, 17, 15, 17, 15, 17, 15, 12, 15, 12, 14, 12, 14, 12, 15, 12, 15. The diagram is divided into two systems by a double bar line.

Gtr

Ctr 1

The musical score for Cello 1 consists of two staves. The top staff uses a treble clef with one sharp (F#). It contains several measures of music, including chords and single notes, some with slurs or ties. The bottom staff uses a bass clef and contains rhythmic notation represented by numbers (e.g., 7, 6, 4, 2) placed below the staff lines.

N.C

⊕ Coda

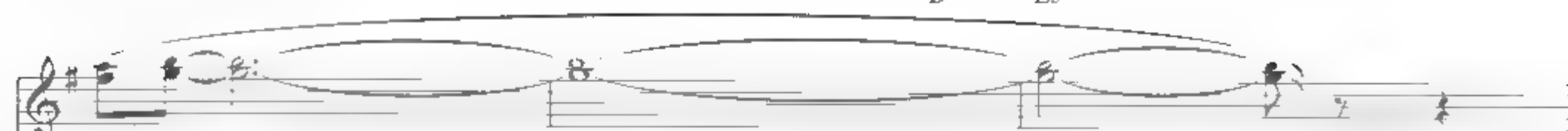
Outro-Guitar Solo

Gtr 1 w/ Rhy Fig 1 (till fade)

E5

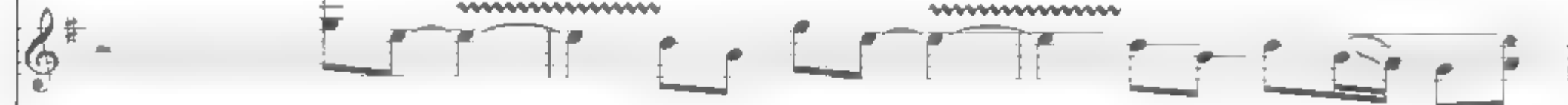
D

E5



gain.

Gtr 2



PH

PH

12

14

(14)

12

14

12

14

(14)

12

14

12

14

12

10

12

Pitch D

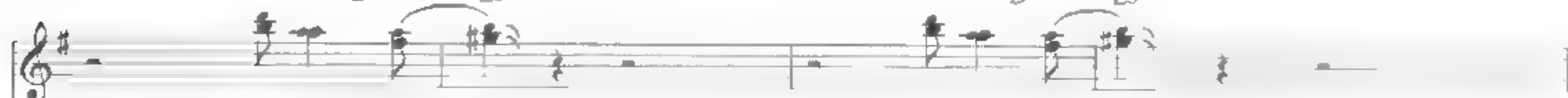
E

D

E5

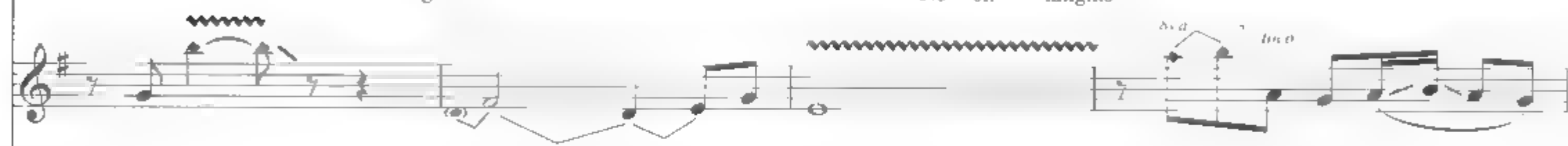
D

E5



Ne - on knights

Ne - on knights



PH

slight PH

PH

18

12

(12)

Pitch B

D

E5

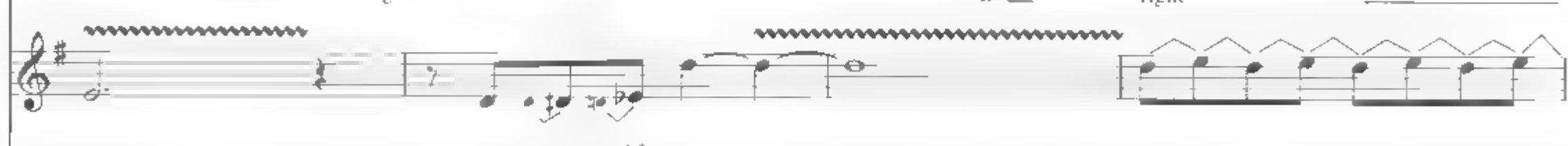
D

E5



Ne on knights

All right



7

14

12

7

(7)

7

(7)

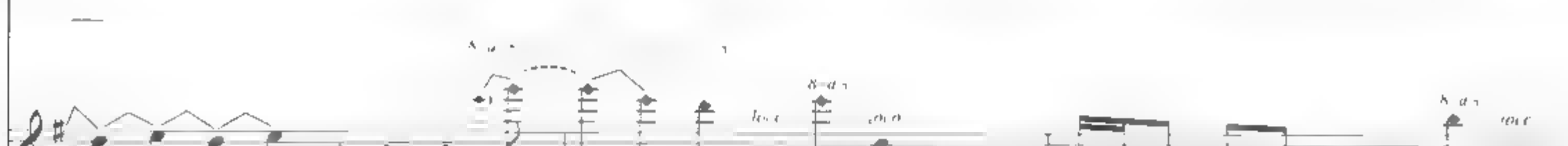
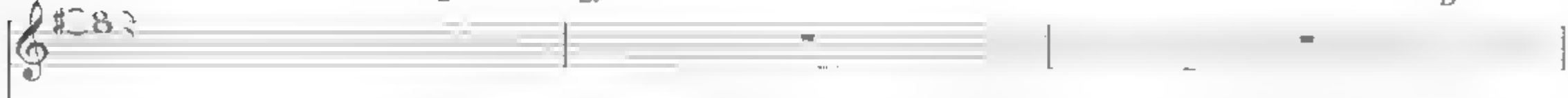
(7)

(7)

D

E5

D



PH

PH

PH

(7)

(7)

8

9

9

7

9

9

7

9

7

9

7

9

7

5

7

5

7

Pitch B

Begin fade

E5 D E5

7 5 7 7 7 5 7 7 12 14 12 14 12 14 14 12

D E5 D

PM PM

14 12 12 12 14 12 10 12 10 10 12 12 10 12 12 12 10 12 10

E5 D E5 D

PH

Pitch G E

14 14 14 14 14 12 15 0 12 14 14 12 15 12 15 12 12 12

D E5 D

14 12 14 14 12 14 14 12 14 12 12 14 12 14 14 12 10 12 10 12 14 12 12 12

Fade out

E5 D E5

12 14 12 14 14 12 14 12 14 14 12 12 14 14 12 14 12 14 12

RAINBOW IN THE DARK

Words and Music by Ronnie James Dio,
Jimmy Bain and Vinny Appice

Intro

Moderate Rock ♩ = 120

G5 A5 F5 G5 N.C.

*Gtrs 1 & 2 (dist.)

Gtr 3: w/ R. ff A (4 times)

1, 2, 3

0 1 0 1 0 3 3 2 0 3

*Composite arrangement

Verse

A5 F5 G5 N.C.

1. When there's light - ning, you know it al - ways - brings -
de - mons they ev - er let -

Rhy. Fig. 1

0 1 0 1 0 3 3 2 0 3

A5 F5 G5

me down 'cause it's free
you go? When you try,

End Rhy. Fig. 1

0 1 0 1 0 3 3 2 0 3

Riff A

*Gtr 3 (clean)

14 13 12 10 8 8 8 8 8 8 8 8

*Kybd. arr for gtr

Gtrs. 1 & 2. w/ Rhy. Fig. 1 (3 times)

A5 F5 G5 N.C. A5 F5 G5

and I see that it's me who's lost and nev - er found.
do they hide deep in - side? Is it some - one that you know?

A5 F5 G5 N.C.

I cry out for a mag - ic. I feel it danc - ing in the
You're just a pic - ture, you're an im - age caught in

A5 F5 G5 A5 F5 G5

light time It was a cold, lost my
We're a lie, you and

N.C. A5 F5 G5

hold I. to the shad - ows of the night.
We're words with - out a rhyme.

Chorus

E5 F5 E5

There's No } sign of the morn - ing com - ing,
no }

Gtrs. 1 & 2
Rhy. Fig. 2

Gtrs. 1 & 2. w/ Rhy. Fig. 1 (1st 3 meas.)
1st time. Gtr. 3: w/ Riff A (2 times)

F5 G5 A5 F5 G5

you've been left on your own, like a rain - bow in the dark,

End Rhy. Fig. 2

NC A5 F5 G5 1 Gtrs. 1 & 2 w/ Fill 1

just a rain-bow in the dark. Do your
just a rain-bow in the dark.

2. Guitar Solo Gtrs. 1 & 2 w/ Rhy F.g. 1 (1st 2 meas) (8 times)

A5 F5 G5 N.C.

Yeah!

Gtr 4 (dist)

PM

A5 F5 G5 NC A5 F5 G5

PM

NC A5 F5 G5

PM

Fill 1
Gtrs 1 & 2

PM

NC A5 F5 G5

PM

17 14 17 17 14 17 14 17 14 17 14 17 14 17 14 17

[illegible][illegible]

Gtrs. 1 & 2 w/ Rhy Fig. 2

E5

F5

E5

Loco

13 15 13 12 13 12 10 12 10 8 10 8 12 18 | 12 13 12 10 12 13 12 13 12 13 12 10 12 10

F5 G5

Arpeggio

Loco

Harm.

Pitch. E

12 14 12 10 12 10 9 11 9 7 9 7 5 7 5 4 6 4 0 2 4 2 2

7 7 5 7 5 7 7 5 7

Interlude

Gtrs. 1 & 2 w/ Rhy Fig. 1 (1st 3 meas.)
Gtr 4 tacet

A5 F5 G5 NC A5 F5 G5

Gtrs. 1 & 2. w/ Rhy. Fill 1

3. When I see

Verse

Gtrs. 1 & 2 w/ Rhy Fig. 1 (4 times)

A5 F5 G5 NC A5 F5 G5

light ning, you know it al - ways brings me down,

A5 F5 G5 NC

cause it's free and I see that it's me who's lost and nev - er

A5 F5 G5 A5 F5 G5

round Feel the mag ic

NC A5 F5 G5

I feel it float ing in the air But it's fear

A5 F5 G5 NC A5 F5 G5

and you'll hear it call ing you Be - ware look out'

Outro-Chorus

E5 F5 E5 F5

There's no sight of the morn - ing — com - ing, there's no sign of the day. —

Gtrs 1 & 2

E5 F5 G5

You've been left on your own — like a rain - bow,

Gtrs. 1 & 2: w/ Rhy Fig. 1 (1st 2 meas.) (till fade)
Gtr 3: w/ Riff A (4 times)

A5 F5 G5 N.C. A5 F5 G5

like a rain - bow in the dark.

N.C. A5 F5 G5 N.C.

Yeah, — yeah. — You're a rain - bow — in the

A5 F5 G5 N.C. A5 F5 G5

dark

Begin fade

N.C. A5 F5 G5 N.C.

just a rain - bow — in the dark. No sight — of the morn -

A5 F5 G5 N.C. A5 F5 G5

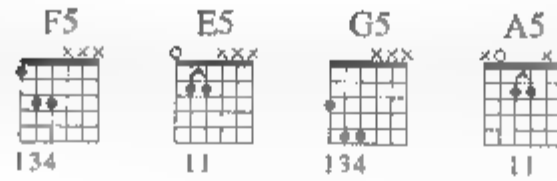
ing — No — rain - bow in the dark.

Fade out

SACRED HEART

Words and Music by
Ronnie James Dio, Jimmy Bain,
Vivian Campbell and Vinny Appice

Tune down 1/2 step:
(low to high) E-A-D-G-B-E



Intro

Modestly slow Rock ♩ = 96

(Sound effects) 14 sec

A5 G5/A A5 G5/A A5 G5/A A5 G5/A F5

Rhy. Fig. 1
*Gtrs. 1 & 2 (dist.)

f

TAB

*Composite arrangement

A5 G5/A A5 G5/A A5 G5/A A5 G5/A

End Rhy. Fig. 1

PM -- 1 PM 1

**1/2

**Bend towards floor, allowing other notes to ring

F5 A G5/A F5 A E5 A F5 E5 F5 G5

PM -- 1 PM 1 PM 1 PM 1 PM 1

F5 NC Verse A5

1. Hey, the old ones speak of win - ter, the young ones praise the sun, — and

F5 A5

time just slips a way. Oh Run - ning in - to no - where,

PM PM PM PM

F5

turn - ing like a wheel, and a year be - comes a day, hey.

PM PM PM PM

Pre-Chorus

D5 C5/D D5 C5/D D5 C5/D D5 A5

When - ev er we dream, that's when we fly

PM

D5 C5 D D5 C5 D D5 C D Dm C5 D D5

So here is a dream for just you and I

PM

E5 ^{*}F C5 G/B

We'll find the sa - cred heart _

Chord played by kybds

Chorus
Gtrs 1 & 2 w/ Rhy Fig. 1

A5 G5/A A5 G5/A A5

some - where bleed - ing _ in the night, _ yeah _

A5 G5/A A5 G5/A A5

Look for the light and find the sa - cred

F5 Verse A5

heart, _ Oh. 2. Here we see the wiz - ard

Gtrs 1 & 2

15ma loco **15ma

PH FM PH

Pitch F **Refers to harmonic only

F5 F(#4)

star - ing through the glass and he's point - ing right at you. Now

PM --- PM --- semt-harm.

A5 F(#4)

you can see to-mor-row, the an-swer and the lie, — and the things you've got to do. —

Bridge

A5 F5 G5

Yeah — Oh. Some-times you nev-er fall — and,

F5 G5

ah, you're the luck-y one. — But,

F5 G5 F5 G5

oh, some-times you want it all. — You've got to reach for the sun —

Chorus

Gtrs. 1 & 2 w/ Rhy Fig. 1

A5 G5/A A5 G5/A A5

G5/A A5 G5/A F5

and find the sa - cred heart

some - where bleed - ing in the night.

Oh, look to the

light

Guitar Solo

A5 G5/A A5 G5 A A5

cont. in slashes

Gtrs. & 2

Ctr 3

E5 F5

G5 A5 E5

w. bat

s. ack

F5

G5

(cont. in notation)

3. Well, you

Verse

A5

Gtr 3 tacet
F(#4)

fight to kill the drag - on, you bar - gain with the beast, ... then you sail in - to a sigh

Gtr 3

Gtrs & 2

A5

You run a - long — the rain - bow and

Gtrs 1 & 2

F(♯4)

nev - er leave the ground. _ Still you don't _ know why. _

Pre-Chorus

D5 C5/D D5 *F5/D D5 C5/D D5 F5/D

When - ev - er you dream, _ you're hold - ing the key _

*Bass plays D

A5 **D5/A C5/A A5 D5 C5/D D5 F5/D D5

It o - pens the door _

**Bass plays A.

C5/D D5 F5/D F5 G5 C5 G/B

to let you be free, _ yeah, _ and find the sa - cred heart _

Chorus

Gtrs. 1 & 2: w/ Rhy Fig. 1

A5 G5/A A5 G5/A A5

some-where bleed - ing in the night. Yeah

Run for the light and you'll find the sa - cred heart.

Gtrs. 1 & 2 w/ Rhy Fig. 1 (last 4 meas., 2 times)

G5/A A5 G5/A F5

A shout comes from the wiz - ard, the

sky be - gins to crack, and he's look - ing right at you. Quick!

Run a - long the rain - bow be - fore it turns to black.

Gtr 3

Gtrs. & 2

*Chord played by kybds

A5 G5/A A5 G5/A A5

98

G5/A A5 G5/A F5

ah, you're the luck - y one.

Gtrs 1 & 2

PM -----

A5 G5/A A5 G5/A A5

Oh. Some - times you need it all. — You've got to

Rhy. Fig. 2

PM -----

Begin fade G5/A A5 G5/A F5

reach for the sun

End Rhy. Fig. 2

PM ----- PM ----- PM -----

Gtrs. 1 & 2. w/ Rhy. Fig. 2 (till end)

A5 G5/A A5 G5/A A5

and find the sa - cred heart. —

G5/A A5 G5/A F5 A5 G5/A A5 G5/A A5

Yeah, bleed - ing in the night, yeah,

G5/A A5 G5/A F5

yeah, We'll find the sa - cred heart,

A5 G5/A A5 G5/A A5 G5/A A5 G5/A A5 G5/A

Gtr 3

Yeah, bleed - ing in the night, yeah,

Pitch: F# G# F# G# F#

*Refers to harmonics only

F5 A5 G5/A A5 G5/A A5

Yeah, bleed - ing in the night, yeah,

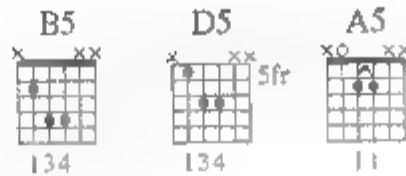
G5/A A5 G5/A

Fade out

Yeah, bleed - ing in the night, yeah,

STAND UP AND SHOUT

Words and Music by
Ronnie James Dio and Jimmy Bain



Intro
Fast Rock ♩ = 216

N.C. C5/A B5 A N.C. C5/A

Rhy. Fig. 1

*Gtrs. 1 & 2 (dist.)

f

PM - 1 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4

TAB

0 0 5 0 0 5 0 0 4 4 0 0 5 0 0 5 0 0

*Composite arrangement

1 2 3 4

C5 B5 D5 C5 B5 D5

1. It's the

End Rhy. Fig. 1 Rhy. Fill 1 End Rhy. Fill 1

PM PM P.S. steady glass

5 7 5 5 7 5 12

Verse

Gtrs. 1 & 2 w/ Rhy. Fig. 1 (3 3/4 times)
N.C. C5/A

B5/A N.C. C5/A

same wings old of song. You got - ta be some - where at some -

but they nev - er ly let seem you to fly -

C5 B5 D5 N.C. C5/A B5 A N.C. C5/A

time, you, and they You on - er ly seem you to fly -

C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

It's like bro - ken glass' you get cut be - fore you see -

You've been nailed to the wheel, but nev - er real - ly turn -

C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

ing, So You know you've pen got to up your eyes all

C5 B5 D5 Chorus C5/A E5

You've got de - si -

Gtrs. 1 & 2 Rhy. Fig. 2

re, so let .it out

N.C. C5/A F5 N.C. C5/A

You've got the pow - er. Stand up and shout!

N.C. End Rhy. Fig. 2

You've got the pow - er. Stand up and shout!

Pitch: F F F

*Refers to harmonics only (next 2 meas.).

1st time, Gtrs. 1 & 2: w/ Rhy Fig. 1 (2 times)
 2nd time, Gtrs. 1 & 2: w/ Rhy Fig. 1 (1 3/4 times)

N.C. C5/A B5/A N.C. C5/A C5 B5 D5 N.C. C5/A

Shout! — Stand up and shout! —

1. B5/A N.C. C5/A C5 B5 D5 B5/A N.C. C5/A

2. You've got Let it out! —

Gtrs. 1 & 2: w/ Rhy Fig. 1
 C5 B5 D5

Gtr. 3 (dist.)

f

0 12 11 0 13 12 0 14 13 0 14 14

Guitar Solo

B5 D5 B5

Gtrs. 1 & 2 PM

Gtr. 3

semi-harm PM PM semi-harm PM semi-harm

14 5 0 2 (2) 0 0 4 (4) 0 0 7

A5 B5

PM PM

f *sm* *ten* *f* *sm* *ten*

1 2 1 2

PM PH PM PH

(7) 0 9 7 9 (9) 7 9 (9) 7

Pitch D2 G2 A C2 A

D5 B5

PM PM

f *sm* *loco*

PH

9 9 9 7 (7) 14 15 14 17 14 15 14 15 14 17 14 15 14 17 16 15

G2 A2 G2

A5

B5

P.M.

D5

B5

P.M.

A5

B5

P.M.

grad release

PH

*Both strings caught and bent w/ ring finger

D5

B5

A5

P.M.

Inc 2

Otrs. 1 & 2 w/ Rhy Fig. 1 (2 times)
N.C. C5/A

B5/A

N.C.

C5/A

C5

B5

D5

NC. C5/A B5/A NC. C5/A

Verse

Gtrs 1 & 2 w/ Rhy Fig. 1 (1 3/4 times, Gtr 3 tacet
NC. C5/A B5/A

C5 B5 D5 NC. C5/A B5/A NC. C5/A

3 You are the strong - est chain — and you're not just some re - flec -

C5 B5 D5 NC. C5/A B5/A NC. C5/A

- tion. So nev - er — hide a gain.

Chorus

C5 B5 D5 C5/A E5 NC C5/A

You are the driv er

Gtrs 1 & 2 PM PM 1 PM 1 PM 1

F5 NC C5/A NC G5

you own the road — You are the ti -

PM PM PM

NC C5/A D5 C5/A

re go on, ex plode

PM 4 PM 4

(12 12 10) 12 12 10 0 0 0 0 5 5 5 5 7 7 5 5 5 5 5 5 5 5 5 5

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5 N.C. C5/A F5

You've got de - si - re, so let it out

N.C. C5/A N.C.

You've got the pow - er

Stand up and

Gtrs. 1 & 2
*f ma

PM

*Harm. only

(5) 3 5 4 3 6 (6)

Gts. 1 & 2 w/ Rhy. Fig. 1

C5/A B5/A N.C. C5/A C5 B5 D5

shout! (Hey!) Stand up and

Outro
Gts. 1 & 2 w/ Rhy. Fig. 1 (6 3/4 times)
N.C. C5/A B5/A N.C. C5/A C5 B5 D5

shout! Let it out! Stand up and shout!

NC. C5/A B5/A NC. C5/A C5 B5 D5

Gtr 3

NC. C5/A B5/A NC. C5/A

15ma 1 loco PH grad bend 1 2 PM PM PM

Pitch: G

C5 B5 D5 NC C5/A B5/A

15ma 1 loco 15ma 1 15ma 1 15ma 1 15ma 1 loco

PM 1 PH PM PH PM PH PM PH PM PH

Pitch: G G C G G

NC C5/A C5 B5 D5 NC C5/A

semi-harm. PM

B5/A NC. C5/A C5 B5 D5

PM semi-harm. PM semi-harm. PM P.H.

Pitch: A

NC. C5/A B5/A NC. C5/A

PM P.M. 1/4

C5 B5 D5 NC C5 A

grad. bend sem. harm 5ma PH

Pitch: C₅
*Refers to harmonics only (next 3 meas.).

B5/A NC C5 A

5ma 15ma PH PH PH

Pitch: D# E B C#

C5 B5 D5 C5

Free time

Gtrs. 1 & 2 PM

19 17 19 17 19 19 17 15 17 15 17 15 17 15 17 17 0

w bar
 P.S. steady gliss

w bar
 P.S. steady gliss

(12/12) (12/12) (12/12) (12/12) (12/12) (12/12) (12/12) (12/12) (12/12) (12/12) (12/12) (12/12)

*AH

5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0

*While hammering on and pulling off w/ L.H. as indicated, lightly rest heel of R.H. on strings over bridge and slowly move back and forth towards headstock, thereby generating random harmonics

w bar
 P.S. steady gliss

5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0

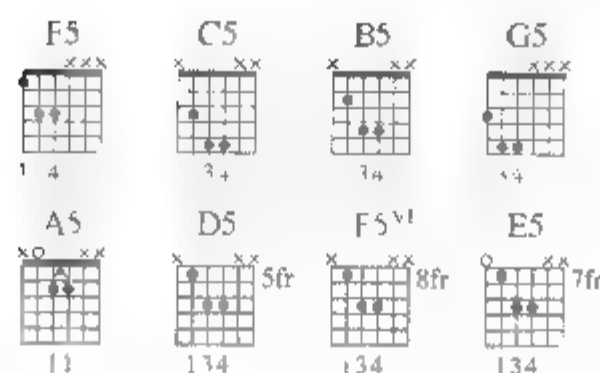
**Produce harmonics as in Gtrs. 1 & 2

AH

5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0

WE ROCK

Words and Music by
Ronnie James Dio



Intro Moderately fast Rock $\text{♩} = 160$

****Am**
*Gtrs. 1 & 2 (dist.)

Play 3 times

TAB

*Composite arrangement
**Chord symbols reflect basic harmony

F5 C/E D7(no3rd) C/E F5 C/E Am

Gtr 3 (dist.)

f

Rhy. Fig. 1

Gtrs. 1 & 2

Gtr 3 tacet

Gtrs. 1 & 2

F5 G5 E5 C5 B5

End Rhy. Fig. 1

Verse
A5

Am

1, 3 You watch their fac - es,
2. We pray to some - one.

you'll see the trac -
But when it's said —

G5

es and of the things they want to be but on
and done, — it's real - ly all the same with

Am

just ly a we can see. —
dif - f'rent name. —

A5

So They come for kill -
man - y voic -

Am

ing. es all They leave and still —
giv - ing choic -

C5

it es. seems - If we the lis - ten that's left they be - hind, oh, can oh, say,

P.M. 4

To Coda

A5

Gsus4

G

pen - e - trate your mind. But we'll sail on. But we'll sail on.

Rhy. Fig. 2

Gsus4

G

Gsus4

G

Gsus4

G5

sing a song, car - ry on 'Cause we

End Rhy. Fig. 2

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Am

rock! We rock! We rock!

1 2

F5 C5 B5 F5 G5 A5 B5 C5 D5

Gtrs. 1 & 2 Rhy. Fill 1 Gtrs. 1 & 2 End Rhy. Fill 1

(cont. in notation)

We rock We

Gtr 1 w/ Rhy Fig. 1
Am

rock! We rock! We rock! We

F5 C/E D7(no3rd) C/E F5 C/E F5 G5 A5

rock! We rock!

Gtrs 1 & 2

rock! We rock!

(cont. in slashes)

Guitar Solo

D5
Rhy Fig. 3

rock! We rock!

D5

B5

C5

G5

End Rhy. Fig. 3

rock! We rock!

F5

F5 VIII

Gtrs. 1 & 2 w/ Rhy Fig. 3
D5

B5

rock! We rock!

E5

Gtrs. 1 & 2 w/ Rhy Fig. 1
Am

(We rock!

14 15

15 15

13 12

⊕ Coda

Gsus4 G Gsus4 G Gsus4 G

Sail on, sing a song,

12

Gsus4 G

Gtr 1: w/ Rhy Fig 2
G6 G5 G6 G5 G6 G5 G6 G5

car - ry on. 'Cause we

Gtr 2

Chorus

Gtrs. 1 & 2: w/ Rhy Fig. 1
Am

rock! We rock! We rock!

Gtrs. 1 & 2: w/ Rhy. Fill 1
F5 G5 A5 B5 C5 D5

Gtrs. 1 & 2: w/ Rhy Fig. 1 (1st 4 meas., 2 times)
Am

*Am/F

We rock! We rock! We rock!

*Bass plays F

Am Am/F

We rock! We rock!

Outro

Gtr 1 w/ Rhy. Fig. 1 (1st 4 meas., till end)
Am

Ride out, stand and shout, car - ry on

Am/F

Gtr 3

9 7 7/9 7 9 10 7 (7)

[illegible]

Am F

rock

We rock!

Am F

drum

Pitch E F#

*Refers to harmonics only

See how we rock!

Am

PH

grad bend

**As before

The musical score for "We Rock!" is presented in three systems. The first system shows the vocal melody in treble clef with lyrics "We rock!". The second system continues the vocal melody and includes a guitar solo in the lower staff, marked with a wavy line and a "PH" (pick) instruction. The third system shows the continuation of the guitar solo with specific fret numbers (7, 17, 20, 5, 7) and a series of slurs over the notes.

Am

Let's rock!

Am/F

We rock! We

Am

rock!

Am/F

We rock!

Am

Sail on.

Fade out


Guitar Notation Legend

Guitar music can be notated three different ways: on a musical staff, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.


TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

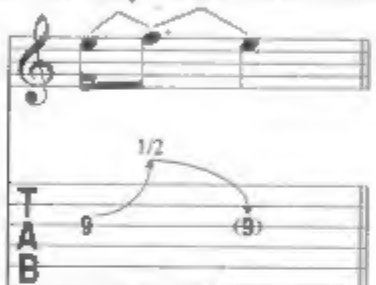
Strings: 

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



WHOLE-STEP BEND: Strike the note and bend up one step.



PRE-BEND: Bend the note as indicated, then strike it.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



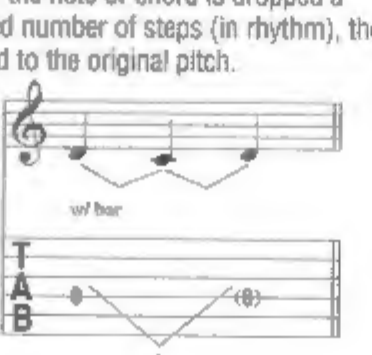
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



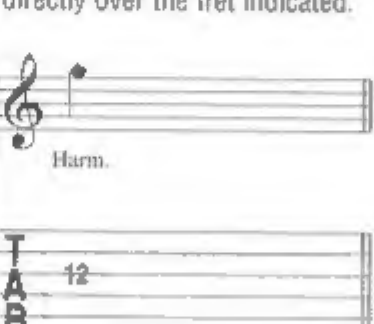
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



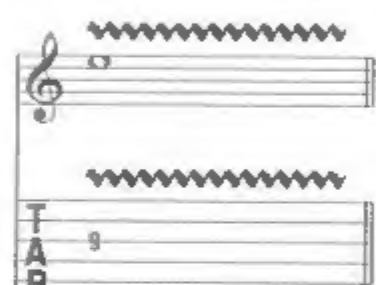
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



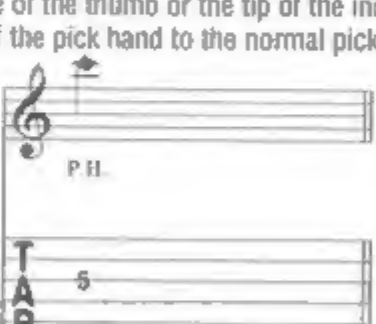
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



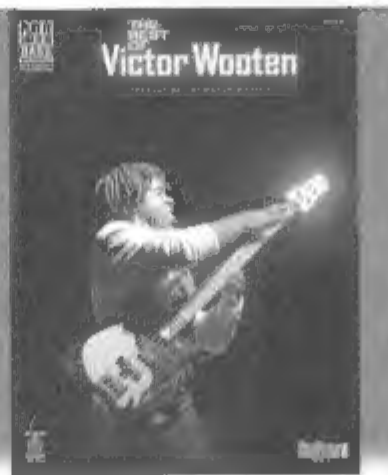
VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



**PLAY IT
LIKE IT IS**
GUITAR
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS

THE HOTTEST TAB SONGBOOKS AVAILABLE FOR GUITAR & BASS!

**PLAY IT
LIKE IT IS**
BASS
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS



from
 **cherry lane**
music company

For complete listing of Cherry Lane
titles available, including contents
listings, please visit our website at
www.cherrylane.com

Guitar Transcriptions

02500702	Best of Black Label Society	\$22.95
02500842	Black Label Society - Mafia	\$19.95
02500116	Black Sabbath - Riff by Riff	\$14.95
02500882	Blues Masters by the Bar	\$19.95
02500921	Best of Joe Bonamassa	\$22.95
02501272	Bush - 16 Stone	\$21.95
02500179	Mary Chapin Carpenter Authentic Guitar Style of	\$16.95
02500336	Eric Clapton - Just the Riffs	\$12.99
02506319	Eric Clapton - Riff by Riff	\$17.95
02500684	Dashboard Confessional - A Mark • A Mission • A Brand • A Scar	\$19.95
02500689	Dashboard Confessional - The Places You Have Come to Fear the Most	\$17.95
02500843	Dashboard Confessional - The Swiss Army Romance	\$17.95
02506878	John Denver Anthology for Easy Guitar Revised Edition	\$15.95
02506901	John Denver Authentic Guitar Style	\$14.95
02500984	John Denver - Folk Singer	\$19.95
02506928	John Denver - Greatest Hits for Fingerstyle Guitar	\$14.95
02500632	John Denver Collection Strum & Sing Series	\$9.95
02500652	Dio - 5 of the Best	\$9.95
02500607	The Best of Dispatch	\$19.95
02501147	50 Easy Spanish Guitar Solos	\$14.95
02500198	Best of Foreigner	\$19.95
02500990	Donavon Frankenreiter	\$19.95
02501242	Guns N' Roses - Anthology	\$24.95
02506953	Guns N' Roses - Appetite for Destruction	\$22.95
02501286	Guns N' Roses Complete, Volume 1	\$24.95
02501287	Guns N' Roses Complete, Volume 2	\$24.95
02506211	Guns N' Roses - 5 of the Best, Vol. 1	\$12.95
02506975	Guns N' Roses - GN'R Lies	\$19.95
02500299	Guns N' Roses - Live Era '87-'93 Highlights	\$24.95
02501193	Guns N' Roses - Use Your Illusion I	\$24.95
02501194	Guns N' Roses - Use Your Illusion II	\$24.95
02506325	Metallica - The Art of Kirk Hammett	\$17.95
02500939	Hawthorne Heights - The Silence in Black and White	\$19.95
02500458	Best of Warren Haynes	\$22.95
02500476	Warren Haynes - Guide to Slide Guitar	\$17.95
02500387	Best of Heart	\$19.95
02500016	The Art of James Hetfield	\$17.95
02500007	Hole - Celebrity Skin	\$19.95
02500873	Jazz for the Blues Guitarist	\$14.95
02500554	Jack Johnson - Brushfire Fairytales	\$19.95
02500831	Jack Johnson - In Between Dreams	\$19.95
02500653	Jack Johnson - On and On	\$19.95

02500858	Jack Johnson - Strum & Sing	\$10.95
02500380	Lenny Kravitz - Greatest Hits	\$19.95
02500024	Best of Lenny Kravitz	\$19.95
02500129	Adrian Legg - Pickin' 'n' Squintin'	\$19.95
02500362	Best of Little Feat	\$19.95
02501094	Hooks That Kill - The Best of Mick Mars & Mötley Crüe	\$19.95
02500305	Best of The Marshall Tucker Band	\$19.95
02501077	Dave Matthews Band - Anthology	\$24.95
02501357	Dave Matthews Band - Before These Crowded Streets	\$19.95
02500553	Dave Matthews Band - Busted Stuff	\$22.95
02501279	Dave Matthews Band - Crash	\$19.95
02500389	Dave Matthews Band - Everyday	\$19.95
02501266	Dave Matthews Band - Under the Table and Dreaming	\$19.95
02500131	Dave Matthews/Tim Reynolds - Live at Luther College, Vol. 1	\$19.95
02500611	Dave Matthews/Tim Reynolds - Live at Luther College, Vol. 2	\$22.95
02500986	John Mayer - Continuum	\$22.95
02500705	John Mayer - Heavier Things	\$22.95
02500529	John Mayer - Room for Squares	\$22.95
02506965	Metallica - ...And Justice for All	\$22.95
02501267	Metallica - Death Magnetic	\$24.95
02506210	Metallica - 5 of the Best/Vol. 1	\$12.95
02506235	Metallica - 5 of the Best/Vol. 2	\$12.95
02500070	Metallica - Garage, Inc.	\$24.95
02507018	Metallica - Kill 'Em All	\$19.95
02501232	Metallica - Live: Binge & Purge	\$19.95
02501275	Metallica - Load	\$24.95
02507920	Metallica - Master of Puppets	\$19.95
02501195	Metallica - Metallica	\$22.95
02501297	Metallica - ReLoad	\$24.95
02507019	Metallica - Ride the Lightning	\$19.95
02500279	Metallica - S&M Highlights	\$24.95
02500638	Metallica - St. Anger	\$24.95
02500577	Molly Hatchet - 5 of the Best	\$9.95
02500846	Best of Steve Morse Band and Dixie Dregs	\$19.95
02500765	Jason Mraz - Waiting for My Rocket to Come	\$19.95
02500448	Best of Ted Nugent	\$19.95
02500707	Ted Nugent - Legendary Licks	\$19.95
02500844	Best of O.A.R. (Of a Revolution)	\$22.95
02500348	Ozzy Osbourne - Blizzard of Ozz	\$19.95
02501277	Ozzy Osbourne - Diary of a Madman	\$19.95
02507904	Ozzy Osbourne/Randy Rhoads Tribute	\$22.95
02500524	The Bands of Ozzfest	\$16.95
02500525	More Bands of Ozzfest	\$16.95
02500680	Don't Stop Believin': The Steve Perry Anthology	\$22.95

02500025	Primus Anthology - A-N (Guitar/Bass)	\$19.95
02500091	Primus Anthology - O-Z (Guitar/Bass)	\$19.95
02500468	Primus - Sailing the Seas of Cheese	\$19.95
02500875	Queens of the Stone Age - Lullabies to Paralyze	\$24.95
02500608	Queens of the Stone Age - Songs for the Deaf	\$19.95
02500659	The Best of Bonnie Raitt	\$24.95
02501268	Joe Satriani	\$22.95
02501299	Joe Satriani - Crystal Planet	\$24.95
02500306	Joe Satriani - Engines of Creation	\$22.95
02501205	Joe Satriani - The Extremist	\$22.95
02507029	Joe Satriani - Flying in a Blue Dream	\$22.95
02501155	Joe Satriani - Professor Satchafunkilus and the Musterion of Rock	\$24.95
02500544	Joe Satriani - Strange Beautiful Music	\$22.95
02500920	Joe Satriani - Super Colossal	\$22.95

02506959	Joe Satriani - Surfing with the Alien	\$19.95
02500560	Joe Satriani Anthology	\$24.95
02501255	Best of Joe Satriani	\$19.95
02501238	Sepultura - Chaos A.D.	\$19.95
02500188	Best of the Brian Setzer Orchestra	\$19.95
02500985	Sex Pistols - Never Mind the Bollocks, Here's the Sex Pistols	\$19.95
02501230	Soundgarden - Superunknown	\$19.95
02500799	Tenacious D	\$19.95
02501035	Tenacious D - The Pick of Destiny	\$19.95
02501263	Tesla - Time's Making Changes	\$19.95
02501147	30 Easy Spanish Guitar Solos	\$14.95
02500561	Learn Funk Guitar with Tower of Power's Jeff Tamelier	\$19.95
02501007	Keith Urban - Love, Pain & The Whole Crazy Thing	\$24.95
02500636	The White Stripes - Elephant	\$19.95
02501095	The White Stripes - Icky Thump	\$19.95
02500583	The White Stripes - White Blood Cells	\$19.95
02501092	Wilco - Sky Blue Sky	\$22.95
02500431	Best of Johnny Winter	\$19.95
02500949	Wolfmother	\$22.95
02500199	Best of Zakk Wylde	\$22.95
02500700	Zakk Wylde - Legendary Licks	\$19.95

Bass Transcriptions

02501108	Bass Virtuosos	\$19.95
02500117	Black Sabbath - Riff by Riff Bass	\$17.95
02506966	Guns N' Roses - Appetite for Destruction	\$19.95
02500639	Metallica - St. Anger	\$19.95
02500771	Best of Rancid for Bass	\$17.95
02501120	Best of Tower of Power for Bass	\$19.95
02500317	Victor Wooten Songbook	\$22.95

Transcribed Scores

02500424	The Best of Metallica	\$24.95
02500715	Mr. Big - Greatest Hits	\$24.95
02500883	Mr. Big - Lean into It	\$24.95

See your local music dealer or contact:

 **cherry lane**
music company

EXCLUSIVELY DISTRIBUTED BY
HAL LEONARD
CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Prices, contents, and availability subject to change without notice.



Don't Talk to Strangers

Heaven and Hell

Holy Diver

King of Rock & Roll

The Last in Line

Man on the Silver Mountain

The Mob Rules

Neon Knights

Rainbow in the Dark

Sacred Heart

Stand Up and Shout

We Rock

U.S. \$22.99



8 84088 45125 7

02501448



cherry lane
music company



EXCLUSIVELY DISTRIBUTED BY

HAL LEONARD®
CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

ISBN 978-1-60378-192-3



9 781603 781923

52299